

Raz Kletter, Irit Ziffer, Wolfgang Zwickel

Yavneh I

The Excavation of the 'Temple Hill'
Repository Pit and the Cult Stands

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CONTENTS

Introduction	IX
Abbreviations	XII
Chapter 1: The History and Archaeology of Yavneh	1
<i>Raz Kletter, Irit Ziffer and Wolfgang Zwickel</i>	
1.1. Introduction	1
1.2. The Identification of the Tell	2
1.3. The History of Yavneh	2
1. Iron Age – Persian Period.— 2. Hellenistic – Byzantine Periods.— 3. Early Islamic – Ottoman Periods.	
1.4. Archaeological Explorations at Yavneh	6
1. The tell and its surroundings.— 2. The ‘Temple Hill’.	
Chapter 2: The Excavation of the Repository Pit	14
<i>Raz Kletter</i>	
2.1. Damage and Discovery	14
2.2. General Data and Method	16
2.3. The Progress of Excavation	19
2.4. The Stratigraphy	23
Chapter 3: The Typology of the Cult Stands	25
<i>Raz Kletter</i>	
3.1. Typologies of Cult Stands	25
3.2. Typologies of Cult Stands – The Southern Levant	28
1. Pierre de Miroschedji (1999).— 2. Ziony Zevit (2001).— 3. Hava Katz (2006).— 4. Other Studies.	
3.3. Where Does Yavneh Fit In?	33
3.4. Typology for Yavneh	34
1. Principles.— 2. Criteria.	
3.5. Discussion	38
1. Type 1 – Rectangular.— 2. Type 2 – Elliptical.— 3. Type 3 – Ellipto-rectangular.— 4. Other typological features.	
3.6. Conclusions: ‘Architectural Models’?	42
Chapter 4: Disposal and Breakage Patterns of the Stands	46
<i>Raz Kletter</i>	
4.1. Introduction	46
4.2. Pottery Breakage Patterns	47
4.3. Breakage Patterns of the Cult Stands	48
1. Categories of stands.— 2. Degree of completeness.— 3. Degree of brokenness.— 4. Existing and missing figures.— 5. Relations to typology and to figurative art.	
4.4. Distribution of Cult Stands in the Pit	54
1. Cult stands found in one locus.— 2. Relations between Loci 15 and 16 (Layers I-II).— 3. Relations between Loci 12, 14 (III) and 7-11 (IV).— 4. Layers I-II and III-IV.— 5. Crossing Layers I-II and III-IV.	
4.5. Breakage and Deposition: a Reconstruction	57

Chapter 5: The Iconography of the Cult Stands	61
<i>Irit Ziffer</i>	
5.1. The Cult Stands and Open Work	61
5.2. The Iconography of the Stands	65
1. Lion cult stands.— 2. Bull cult stands.— 3. Sphinx cult stands.— 4. Winged disk cult stands.— 5. Cult stands with date palms in various configurations.— 6. Columned cult stands.— 7. Musicians cult stands.— 8. Pairs in a window.— 9. Star/rosettes cult stand.— 10. Cult stands with ‘narrative’ motifs.— 11. Riders cult stand.	
5.3. A Note on Style	86
5.4. The Gods of Yavneh	86
5.5. Why the Yavneh Stands are ‘Philistine’	90
Chapter 6: Clay and Stone Altars and a Piece of Mortar	105
<i>Wolfgang Zwickel</i>	
6.1. Description of Finds	105
1. Clay altar.— 2. Stone altar.— 3. Piece of mortar.	
6.2. Discussion	106
1. The clay altar.— 2. The stone altar.— 3. The piece of mortar.	
Chapter 7: The Pottery Assemblage	110
<i>Nava Panitz-Cohen</i>	
7.1. Methodology	110
7.2. Summary of the Stratigraphy	111
7.3. The Nature of the Ceramic Sample	111
1. Fabrics.— 2. Formation techniques and production organization.— 3. Surface treatment.	
7.4. Bowls	115
1. Rounded bowls.— 2. Carinated bowls.— 3. Other bowls.	
7.5. Chalices	120
1. Chalice rims and bowls.— 2. Petal chalice.— 3. Chalice foot and base.— 4. Fenestrated chalice.— 5. Large fenestrated round stands.	
7.6. Closed Vessels	124
1. Black juglets.— 2. Hybrid juglets.— 3. Imitation black-on-red juglets.— 4. Various other closed vessels.	
7.7. Discussion and Conclusions	127
1. Formation process – breakage patterns.— 2. Formation process – distribution patterns.— 3. Formation process – deposition rituals.— 4. The duration of deposition.— 5. The ‘plain’ pottery and Philistine identity.— 6. Chronology.	
Chapter 8: A Cassid Lip	146
<i>Henk K. Mienis</i>	
Chapter 9: Petrographic Analysis	148
<i>David Ben-Shlomo and Amir Gorzalczany</i>	
9.1. Introduction	148
9.2. Methodology	148
9.3. Geological and Pedological Setting of Yavneh	148
9.4. Results	150
9.5. Discussion	156

Chapter 10: Residue Analysis of Chalices from the Repository Pit	167
<i>Dvory Namdar, Ronny Neumann and Steve Weiner</i>	
10.1. Introduction	167
10.2. Materials	167
10.3. Methods	167
10.4. Results	168
10.5. Discussion	169
Chapter 11: The Functions of Cult Stands	174
<i>Raz Kletter</i>	
11.1. Lamps and <i>hammanim</i>	174
11.2. Pedestals for Cult Images?	174
11.3. Pots for Plants?	175
11.4. Libation Vessels?	175
11.5. Architectural Models?	176
11.6. Offering Supports?	177
11.7. (Incense) Altars?	178
11.8. Multi-purpose Vessels?	183
11.9. Non-utilitarian Objects?	184
11.10. Votive Objects	184
11.11. Conclusions	186
Chapter 12: Conclusions: Repository Pit – Favissa – Genizah	192
<i>Raz Kletter</i>	
12.1. Summary of Preceding Chapters	192
12.2. Yavneh and Philistine Deities	198
12.3. Repository Pit – Favissa – Genizah	199
Catalogues	211
<i>Raz Kletter and Irit Ziffer</i>	
Catalogue 1: The Cult Stands (CAT1-119)	211
Catalogue 2: Figures Detached from Cult Stands (CS120-176)	260
Appendices	269
<i>Raz Kletter</i>	
Appendix 1: List of Loci	269
Appendix 2: List of Baskets	270
Appendix 3: Correlations	280
Appendix 4: Rights	285
Indices	
Index 1: Place Names	286
Index 2: Persons and Deities	291
Plates	
Colour Plates	Pls. 1-29
Black-and-White Plates	Pls. 30-176

An Arab from Gaza calls by loudspeaker
From a Palestinian truck
To the ears of Moroccan women
In Ashdod's courtyards:
"Intizachen, Intizachen"
In Palestinian-Yiddish,
Adding details, for security's sake:
"Bed, cupboard, table, oven, frigidaire,
To buy, to buy..."

Sami Shalom Chetritt, 2003. *Songs in Ashdodian*. Andalus Press: 22.

INTRODUCTION

The small town of Yavneh is situated about 25 km south of Tel-Aviv and 8 km from the coastline of the Mediterranean Sea. Immediately north of the large tell of Yavneh, surrounded at present by the modern city, lies a small hill. The first neighborhood of the modern city was established on the slopes of this hill. After chance finds of cultic nature were discovered on this hill during the 1950s-1960s, it acquired among local archaeologists the name 'Temple Hill'. Yet, the finds were few and not spectacular, and the site remained hardly known. The modern town grew slowly around it, nibbling parts for enlargements of private buildings and for the construction of a public bomb shelter.

In the early 2000s, development hit this hill again in the form of bulldozers working to create a public garden on top of the hill and on its southern slope. It so happened that I was at that time working as senior excavating archaeologist at the IAA Tel Aviv office, the office responsible over antiquities in the area of Yavneh. I had already excavated earlier at Yavneh, and the remains that have been damaged on the 'Temple Hill' fitted my expertise in terms of periods. I was also interested in this site and had not accumulated major 'debts' of publication from former excavations. Therefore, after some technical procedures were resolved, I put on my worn excavation boots and braced myself for yet another romantic period of waking up at 5:30 AM sharp.

It was in late 2002, but I could not anticipate the discovery of a repository pit (*favissa* or *genizah*) choked full with thousands of cultic finds. Here were more than a hundred cult stands, mostly whole or restorable. Cult stands are a very rare find. A few dozen are known from all over Israel/Palestine, but this number comes from 120 years of scientific excavations and includes unprovenanced items as well. All the formerly known figurative cult stands from Philistia could be easily counted on the fingers of one hand. In addition, the repository pit held dozens of fire pans, several limestone altars, one horned clay altar, one 'shrine model' (*naos*), thousands of bowls and chalices and other finds. Many objects from the pit show remains of burning inside them, in patterns that suggest cultic use, most likely related to burning of incense. We now know that the finds originate from a Philistine temple, which was located either on the 'Temple Hill' itself or in the nearby town. The finds date roughly to a period between 850-750 BCE.

This discovery at Yavneh, whose story is told in the present volume, is not a dream come true. No sane archaeologist would have ever dreamt about finding a hundred cult stands. Finding even one or two complete cult stands is a major discovery. The late Professor Moshe Kochavi, who visited the excavation, said that a discovery of such magnitude is made once every fifty years.

In this volume, we present the excavation and mainly the cult stands, together with several other studies. There are more finds from the repository pit, which will be published in the future. The aim of this volume is to enable free access for all scholars to all the cult stands from the repository pit. No scholar will ever be able to say 'the last word' on such magnificent finds – their research will inspire many scholars and is in many ways an endless task. Therefore, I felt it my duty to publish the cult stands as soon as possible, although their publication is a very demanding task, calling for a wide scope of learning and for discussion of very complex issues. Thus, while this volume consists of the final publication of the excavation, stratigraphy and cult stands from Yavneh, it is only a starting point, and some of the conclusion reached here are tentative.

Holding the finished volume, one tends to forget the difficulties and frustrations gathered on the way. These occur for any excavation, but the Yavneh repository pit took more than the usual share. The circumstances of excavations were extremely pressured; for years we had no budget and no free time, not to mention peace of mind, to work on these wonderful finds. Salvage excavations are not different from the so called 'academic' excavations, neither in methods and training of personnel, nor in scientific aims. Both strive for maximal documentation in the field and the best scientific publication of the finds (the varied, even noble other scientific goals in our research plans are not worth mentioning – show me an archaeologist who has come upon a major find by chance, but declined to work on it on the pretext that it does not fit the previously made, stated aims of her/his project). The only difference is that salvage archaeologists are not free in the choice of excavation areas. In practice, a ruthless economic atmosphere, coupled with self interests of those in power positions, have degraded salvage archaeology to a second rate profession. It faces many compromises and concessions that threaten its foundation as part of the scientific discipline of archaeology. I hope that the importance of the Yavneh finds and the many efforts made in their study and publication in this volume will contribute to a positive change of attitude within the archaeological community.

This volume consists of chapters written by different authors, hence, views can naturally be found to differ. Authors were free to express their views as well as to choose their own terms. I have only slightly edited the chapters to ensure unity. We all agreed to use the more neutral term 'repository pit', though here and there other

terms are used, and the terminology is discussed in detail in the concluding chapter. Drawings (figures) appear in the text, referred to by chapter numbers (in the form Fig. 1.1, Fig. 1.2, Fig 1.3, etc). The plates are located after the text with color plates (Pl. 1-29) first, followed by black and white plates (Pl. 30-176). Dates are always BCE, unless when stated otherwise. Abbreviations for citations are given on page XI below. Since the size of each cult stand is detailed in the catalogue, and in order to maintain the aesthetic appeal of these finds, we have not placed scales on photographs of cult stands. For smaller objects, including figures detached from cult stands, we often add scales (lines that indicate one cm). The cult stands are defined by catalogue numbers (CAT1 to CAT119); occasionally temporary CS numbers are mentioned. When describing the excavation, and of course in the catalogues, basket and locus numbers are used. Correlations between the various numbers, as well as IAA final registration numbers, are offered in Appendix 3.

To my great luck, two distinguished friends and colleagues joined me in the work over the Yavneh finds since 2002. This volume is the fruit of our shared work together, and I hope that together we can also publish the remaining finds in the near future. One is Professor Wolfgang Zwickel of the Johannes Gutenberg University at Mainz, whose expertise on Biblical sources and on the archaeology of incense and cult is priceless. The grant secured by Zwickel at Mainz contributed much to the initial and most difficult stage of our research. The other is Dr. Irit Ziffer, Curator at the Eretz-Israel Museum, Tel Aviv, whose deep knowledge of art history of ancient Israel/Palestine is invaluable. The Eretz-Israel Museum financed the first pottery restoration of the stands, which took place in Jerusalem in 2005. The Museum also made the first exhibition of finds from Yavneh and arranged for the photography of the cult stands.

Many institutions and individuals apart of those already mentioned above helped us to reach this happy moment, and it is a pleasure to thank them all. Usually, workers in archaeological excavations are not mentioned in final reports; but we would not have been able to excavate these finds without the dedicated work and patience of the experienced group of IAA excavation workers from Ashkelon, so a special thank goes to Gregory Gurevich, Irena Nechaeva, Marina Levi, Ya'akov Lisker and Polina Feldman.

The IAA has covered all the expenses of the excavation season and has also secured a two year grant for the publication of the Yavneh finds for 2006-7; the generous donor asked to remain anonymous. For this volume, we have used one year of this grant. It has greatly helped our task and enabled us to make the pottery drawings, the restoration of the stone altar, the photography of the detached figures and some other small finds, and various other tasks. We are grateful to the donor and to the IAA for their contribution.

Itamar Taxel was the first to report the damage made at the site and by this started the chain of events that lead to the excavation. We are deeply grateful to all those who took part in the excavation and in the work on the finds, namely Michal Ben-Gal, Senior Conservator, IAA (pottery restoration); Elisheva Kamaisky, Senior Conservator, IAA (restoration of pottery in the field and advise); Marina Shuiskaya (drawings); Tsila Sagiv and Clara Amit (photography); Oded Reviv (restoration of stone altar); Dominik Elkowicz, University of Mainz (pottery sorting and statistics); Dr. Nava Panitz-Cohen, the Hebrew University, Jerusalem (pottery statistics and report); Dr. David Ben-Shlomo, the Hebrew University, Jerusalem and Amir Gorzalczy, Senior Excavating Archaeologist, IAA (Petrography); Dr. Dvory Namdar, Prof. Steve Weiner and Prof. Ronny Neumann of the Weizmann Institute of Science (residue analysis) and Prof. Hank K. Mienis, Curator, National Mollusk Collections, Hebrew University (Archaeomalacology). We also thank scholars who joined the project, but whose studies will form part of future publications, namely Dr. Liora Horowitz of the Hebrew University, Jerusalem (Archaeozoology), and Prof. Joanne Smith of Columbia University (Cypro-Phoenician pottery). IAA colleagues helped us throughout the excavation period, especially Raduan Badhi, Edna Ayash and Yosi Levi. Dr. Elli Yannai, then Academic Supervisor, IAA Central District, lent a helping hand for carrying finds from the excavation to the office and an ear for our needs. Other archaeologists have kindly trusted us with unpublished data from their own excavations at Yavneh, including Uzi Ad, Amir Gorzalczy, and Moshe Ajmi. Arie Halperin of the IAA archive helped us to trace data on former excavations at Yavneh. We also thank the many visitors to the excavation (Chapter 2), whose visits were crucial for exchange of ideas and for keeping our morale high.

The following words of gratitude are expressed by Dr. Irit Ziffer:

My work (chapter 5) in this book is largely the outcome of an Andrew W. Mellon fellowship at the Metropolitan Museum of Art in 2007-8. I wholeheartedly thank my supporting supervisor Dr. Dorothea Arnold, Chairman of Egyptian Art, for the privilege of being hosted at the Department, and for making the most out of my fellowship. I am deeply grateful to Isabel Stuenkel, Assistant Curator at the Department, who shared her office with me and was always ready to lend an ear to my thoughts. During my fellowship I benefited from various academic programs in New York. Mainly, I was able to participate in classes given by Professor Guenter Kopcke of the Institute of Fine Arts, NYU, on the Aegean in the Bronze Age. These classes inspired many insights in my

work. I am deeply grateful to Marcie Karp, Senior Manager of Academic Programs at the MMA, for her continuous support and for creating a welcoming atmosphere for all fellows. The remarkable resources of Watson Library and the invaluable care of the staff created a precious atmosphere where scholarly work can be done with ease and pleasure. Finally I thank my fellow fellows, Professor Andrée Hayum and Dr. Mary Vaccaro, for their friendship and continuous support.

Prof. Dr. Wolfgang Zwickel expresses the entire team's gratitude for the "Forschungs-Fonds der Johannes Gutenberg-Universität Mainz, Germany". The grant from this foundation generously sponsored our research, enabling us to perform several studies including part of the petrographic analysis, travels of team members to Israel, and the work of Dominik Elkowicz. The grant has also contributed to the costs of this publication, thus enabling the addition of color plates.

We are all deeply grateful to the editors of the OBO.SA series for accepting the volume for publication, and especially to Christoph Uehlinger, for the dedicated work invested in making this volume appear.

Finally, and crucially, the research and the compilation of the manuscript for this final publication were made possible through a generous grant from the Shelby White – Leon Levy Program for Archaeological Publications for 2008-2010. This book would not have appeared without this grant.

Philistia has always been a meeting place of cultures, and hence, I have chosen the lines from Sami Shalom Chetritt's *Songs in Ashdodian* as an opening page for this book. I am grateful to Andalus Press for the permission to reproduce this poem (in my translation from Hebrew). Many cult stands at Yavneh are pleasing to human eyes, as these ancient vessels repeat eternal motifs of art. Gazing at them is a wonder; one seems to recognize in them familiar faces. The picture below I find especially enchanting, though many other figures from Yavneh are much better preserved. Here is the past, shattered and worn out, with only vague contours – a sketch, no more – yet how powerful are these eyeless images, how strong their vision! For a moment it appears that they are looking at us, searching for an explanation of 2800 years lost in a dream.

Raz Kletter, Tallinn, September 2009



ABBREVIATIONS

ABSA	Annual of the British School at Athens
AJA	American Journal of Archaeology
AW	Antike Welt
BAIAS	Bulletin of the Anglo-Israel Archaeological Society
BAR	Biblical Archaeology Review
CAJ	Cambridge Archaeological Journal
BASOR	Bulletin of the American Schools of Oriental Research
EI	Eretz Israel
ERC	Éditions Recherches sur les Civilisations
ESI	Excavations and Surveys in Israel (HA, English version)
HA	Hadashot Arkheologiyot (ESI, Hebrew version)
HUCA	Hebrew Union College Annual
IAA	Israel Antiquities Authority
IEJ	Israel Exploration Journal
IES	Israel Exploration Society
IstMitt	Istanbuler Mitteilungen
JANES	Journal of the Ancient Near East Society
JAOS	Journal of the American Oriental Society
JAS	Journal of Archaeological Science
JBL	Journal of Biblical Literature
JCS	Journal of Cuneiform Studies
JHS	Journal of Hellenic Studies
JAMT	Journal of Archaeological Method and Theory
JMA	Journal of Mediterranean Archaeology
JNES	Journal of Near Eastern Studies
JSOT	Journal for the Study of the Old Testament
JSS	Journal of Semitic Studies
JSSEA	Journal of the Society for the Studies of Egyptian Antiquities
MDAIK	Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo
MDOG	Mitteilungen der Deutschen Orientgesellschaft
NEA	Near Eastern Archaeology (formerly: Biblical Archaeologist)
OBO	Orbis Biblicus et Orientalis
OJA	Oxford Journal of Archaeology
OLA	Orientalia Lovaniensia Analecta
PEQ	Palestine Exploration Quarterly
QDAP	Quarterly of the Department of Antiquities of Palestine
RA	Revue d'Assyriologie
RB	Revue Biblique
RDAC	Report of the Department of Antiquities of Cyprus
RSF	Rivista di Studi Fenici
SHAJ	Studies in the History and Archaeology of Jordan
SMEA	Studi Miceni ed Egeo-Anatolici
TA	Tel Aviv
UF	Ugarit-Forschungen
VT	Vetus Testamentum
WA	World Archaeology
ZDPV	Zeitschrift des deutschen Palästina-Vereins

CHAPTER 1

THE HISTORY AND ARCHAEOLOGY OF YAVNEH

Raz Kletter, Irit Ziffer and Wolfgang Zwickel

1.1. INTRODUCTION

The tell of Yavneh is situated about 25 km south of Tel-Aviv and c. 8 km from the coastline of the Mediterranean Sea (Israel coordinates 126/141) (Fig. 1.1). The tell is located on a natural *kurkar* hill, part of the second ridge of the three ridges running along the Mediterranean coast of Israel (Pl. 30:1). It is surrounded by dark alluvial plains

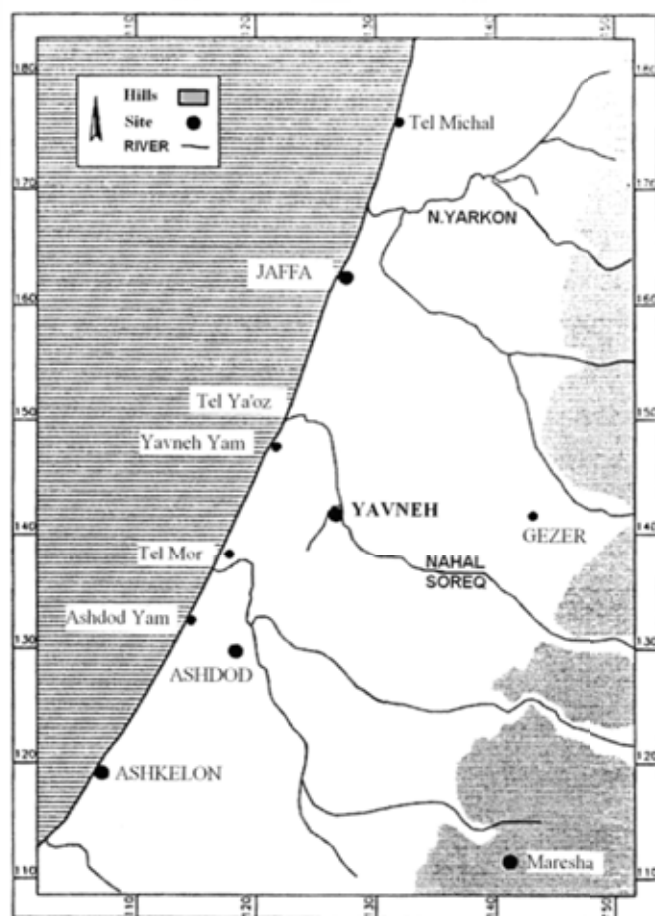


Fig. 1.1: General location map.

as well as red *hamra* soil. The coastal sand dunes, which accumulated mainly after the Byzantine period, start a short distance to the west of Yavneh. The annual rainfall in the area is 400-600 mm, and since the Soreq 'river' is not perennial, the ancient city's water-supply was based on cisterns and wells.

The present summary was written prior to and independently of the recent work of Itamar Taxel (2005; English version Fischer and Taxel 2007). We added here some references to his work, which holds a wealth of data about the region, especially for later periods.

During the years 2000-2001, one of us (Raz Kletter) had the fortune of carrying out two small salvage excavations on behalf of the Israel Antiquities Authority near the tell of Yavneh. These excavations (Kletter and Nagar, in press) were made in the plain just north of the ancient tell, which served as a cemetery dating from the Iron Age II period. Eighteen constructed tombs were documented in this Iron Age cemetery, beside remains of more burials without construction, placed at the same height and orientation. Both types of burials were also found in the Philistine cemetery at Azor, though the constructed burials there were built with bricks (Ben-Shlomo 2008). The excavations also revealed one Late Bronze Age burial dated to the 14th century BCE (Kletter and Nagar in press: tomb L204) and some remains from the Byzantine to the late Ottoman periods. Taxel (2005: 141, Fig. 2:2) reports a few pottery sherds of the Middle Bronze II period from the tell, indicating that the site was already occupied by that period. We have found one sherd that may date to the Chalcolithic or Early Bronze Age.

The fame of Yavneh – home of the Jewish Sanhedrin in the first century CE and the birthplace of rabbinical Judaism – was such, that the excavation of the cemetery aroused the interest of other people than just archaeologists. Religious orthodox groups were convinced that we were molesting the eternal resting place of the great sages of the Sanhedrin. They organized demonstrations and issued pamphlets, which portrayed us rather handsomely – though not very accurately. We appeared there holding the wheelbarrow with one hand (Fig. 1.2: bottom left), brandishing in the other the dollars that the developer allegedly heaped on us. In fact, the excavations were intended for the building of private housing and all the bones were carefully collected and handed to the authorized religious body of the State for reburial. At that time, the prospects of returning to Yavneh for further excavations did not seem highly promising, though the 2000-2001 excavations gave us the opportunity to acquaint ourselves with the site and its history.



Fig. 1.2: Pamphlet against excavations at Yavneh, 2000 – the excavator (left) and the developer (center).

In late 2002, on a hill named unofficially the ‘Temple Hill’, located just north of the tell, an ancient repository pit (*favissa*) was excavated after it had been damaged during development works (see Chapter 2 below). Before describing the excavation of the repository pit, we wish to study in this chapter the identification and the history of Yavneh, as well as its former archaeological exploration.

1.2. THE IDENTIFICATION OF THE TELL

Based upon the many sources pinpointing its location (below), Yavneh’s identification was never seriously doubted and we need not discuss it here in detail (see Robinson 1841: 22-23; Guérin 1868: 55-65; Conder and Kitchener 1882: 441-2; Aharoni 1987: 102; Schmitt 1995: 186; Shai 2009: 3). After all, the site was occupied almost continuously from ancient times to the present; and furthermore, the ancient name survived. The present Yavneh should not be confused with another place of the same name, mentioned in the Bible, which lies in the north of Israel, in the area of the tribe of Naphtali (Joshua 19:33).

Weingarten and Fischer (2000: 51-54) suggested that the name Ibelin of the Crusader period is derived from *Abella* mentioned in the Theophanes archive; and that this name originates from *Har ha-Ba’alah* of Joshua 15:11. The later name probably means the same place called *Ba’alat* in Jos. 19:44. Weingarten and Fischer (2000: 53) also noted that during the Crusader period, Albert of Aix referred to Yavneh under the names Habelin, Abilin, and Abilim. This suggestion is not free of doubts, though. Biblical *Har ha-Ba’alah* is identified by most scholars as a separate place than Yavneh – usually with the site of El-Mu’ghar (coord. 129/138), on a *kurkar* ridge a few kilometers from Yavneh (Kaplan 1957: 206; Mazar 1960: map p. 68; Na’aman 1998: map p. 224). Since Yavneh continued to be occupied during all the later periods and its name survived until today, a transfer of the name from *Har ha-Ba’alah* to Yavneh seems unlikely. It seems preferable to interpret the change from Yavneh to Ibelin/Abilin of the Crusader period as a linguistic corruption (cf. Kasher 1992: 7-9; Schmitt 1995: 32, 186-7).

1.3. THE HISTORY OF YAVNEH

1. IRON AGE – PERSIAN PERIOD

Yavneh boasts an extremely rich history. It appears in written sources in the Old Testament, where it is mentioned in the description of the borders of Judah as a city named Jabne’el, along the Soreq River (Joshua 15:11; Aharoni 1958: 27-28; Na’aman 1986: 109, map p. 113; Cross and Wright 1956: 210-211; Kallai 1986: 123; de Vos 2003: 336-337). This verse most likely represents a late Iron Age II reality (Na’aman 1998: 223-225; for an earlier dating see de Vos 2003: 495-497). According to II Chronicles 26:6, King Uzziah conquered Yavneh (Vulgate: Iabnia) in the 8th century BCE from the Philistines, together with the cities of Ashdod and Gath. Many scholars accept the historical reliability of II Chronicles 26:6 (Aharoni 1987: 266; Kallai 1986: 92-93; Galil 1984: 11). Those who find only a minimal historical kernel in II Chronicles 26:6-8 agree that it lies in verse 6 (Na’aman 1987: 266-268; Na’aman 2003: 62; Ehrlich 1996: 75-76, 153-155). Welten, who wrote a detailed analysis of these verses, considers II Chronicles 26:6a as a reliable source from the times of Uzziah, while verses 7-8 are later additions, with verse 6b the latest (Welten 1973: 153-163). Based on the biblical sources one may assume that Yavneh was a Philistine city at least until its conquest by King Uzziah in the 8th century BCE. One also needs not assume that the city was completely destroyed by Uzziah (Ehrlich 1996: 76-77), nor that Judah continued to control it for a long time (for the border between Judah and Philistia see Singer 1985; Na’aman 1986; 1987; Kletter 1999; on the biblical picture of the Philistines see Machinist 2000).

It is, of course, difficult to assess the historical reliability of the few biblical verses mentioning Yavneh and learn from them about the region during the Iron I period. The Philistines did not leave a Bible of their own, and we lack written sources on Yavneh in this period. Relatively few pottery sherds attributed to the Iron I period were found at Yavneh, including Philistine pottery (Taxel 2005: 143, Fig. 2:1). We also lack written sources about the history of the region during most of the Persian period, but Yavneh is mentioned in the Book of Judith (3:1, Vulgate 2:28). This book dates probably to the late 2nd century BCE, with some earlier, 4th century BCE sources (Wills 1999: 1076-1079, 1107).

2. HELLENISTIC – BYZANTINE PERIODS

Yavneh is mentioned in many sources from the Hellenistic till the Byzantine periods (Keel and Kuchler 1982: 33; Weingarten and Fischer 2000: 51-52; Kasher 1992; Möller and Schmitt 1976: 97-8; Shahar 2005: 114-115). In the Hellenistic period, Yavneh was a city in Idumea and later in the Paralia (coastal) region. A 2nd century BCE inscription on a statue of Heracles, found on the island of Delos, mentions people from Yavneh who made offering to the gods Heracles and Auronas (Horon) (Plassart 1928: 279). This may indicate the existence of mixed religious practices to a Canaanite God (Horon) and to a Greek one (Heracles; thus Keel and Kuchler 1982: 34). On the other hand, the two can be seen as part of Phoenician religion (thus Kasher 1992: 14-15). An interesting story in II Maccabees (12:40) relates that some Jews died in battle, because of the sin of carrying “amulets sacred to the idols of Jamnia” under their tunics. Unfortunately, nothing is said further about the nature of these amulets, or about the idols of Yavneh.

Yavneh was used by the Seleucids as basis of operations against Judea. According to I Maccabees 5:55-62, Gorgias, the governor of the region (see II Maccabees 10:14, cf. I Maccabees 4:15) was based in Yavneh, when he repulsed a Judean attack in 163 BCE. We are told that Judas attacked Jamnia by night and set fire to its harbor (II Maccabees 12:3-9). An inscription from the nearby site of Yavneh-Yam (Fig. 1:3) on the coast dates to 163 BCE and mentions Sidonians, who rendered services to Antiochus V. This inscription does not mention at all the attack of Judas (Kasher 1992). In 147 BCE Demetrius II (145-138 BCE) appointed Apollonius as governor over Syria. Apollonius raised a force, encamped at Yavneh and battled with Jonathan the Hasmonean, who destroyed the temple of Dagon at Ashdod (I Maccabees 10:67-89; Antiquities 13:88-102).

Under Antiochus VII, Cendebaeus was appointed as governor of the coast. He positioned himself in Yavneh and began to harass Judea (I Maccabees 15:40; 16:4-10). Josephus (in Antiquities 13:215) claims that Simeon conquered the towns of Gazara, Jaffa and Jamnia (137 BCE), but perhaps in reality it was his son, John Hyrcanus I (135-104 BCE; cf. Jewish War I:50; Stern 1974: 291). The identification of Gazara is not secure, perhaps Tel Ya'oz near the mouth of the Soreq river (Tal, Fischer and Roll 2005: 290-296; Segal, Kletter and Ziffer 2006: 29*). King Alexander Jannaeus (103-76 BCE) ruled Yavneh (Antiquities 13:324, 395), which at this time had a Jewish population (II Maccabees 12:8).

Pompey made Yavneh an independent city under Gabinius, the Proconsul of Coele Syria (Jewish War I:157, 166; Antiquities 14:75). Around 30 BCE Augustus gave the city to King Herod. Herod passed it on to the control of his sister Salomes, who handed it to Augustus' wife, Livia. Later the city passed to the hands of Tiberius (Antiquities 13:321). Philo of Alexandria (Philo X:102-103, 200-203) mentions Jamnia as a large city in Judea, inhabited mainly by Jews (cf. Shahar 2005: 115).

Strabo (Geographica XVI, 2:28; Stern 1974: I:290-291) writes that Jamnia is located at a distance of 200 stadia from both Gaza and Ashkelon, and that “indeed this place (probably meaning Jaffa) was so well supplied with men that it could master fourty thousand men from the neighboring village Jamnia and the settlements all around.” The numbers are likely an exaggeration, but the story still testifies to the prosperity of the region. Interestingly, Yavneh is defined here as a village and not as a city. Since the Roman period, the port of Yavneh (located at Yavneh-Yam, ca. 8 km from Yavneh) was recognized separately from the city, though the two did not constitute completely independent entities (for example Plinius, Natural History 5:68; Kasher 1992: 9-10). Jamnia/Yavneh is mentioned as a seat of the procurator Herennius Capito, who conspired to erect a pagan altar there in order to provoke the Jews who were a majority in this city. The same Capito is known from an inscription



Fig. 1.3: Inscription from Yavneh-Yam, dated 163 BCE, after Kasher 1992: 7.

from Italy (Merlin 1942: 32-33, No. 105). According to Josephus, when the Jews demolished the altar, Capito reported to Gaius, who ordered to erect his statue at Jerusalem. This led to the war that subsequently caused the occupation of Judea by Rome (Antiquities 18:158; Jewish War IV:130, 663).

Following the destruction of the Jerusalem Temple in 70 CE, Yavneh became a center of special significance for Jewish history. According to a famous legend, Rabban Yohanan Ben-Zakkai, already having a school there, persuaded Vespasian to “leave him Yavneh and its sages” (Mishna, Sanhedrin 11:4; Babylonian Talmud, *Gitin* 56b; Goldschmidt 1933-5: V, 546). Yavneh became the seat of the Sanhedrin and a center of Jewish thought. It was the birthplace of rabbinical Judaism. It is told that the Mishna was edited at Yavneh (Babylonian Talmud, *Berachot* 28b, Goldschmidt 1933-5: I, 1065). About 140 rabbinical references mention sages from Yavneh and their sayings, most famous among them were Rabban Yohanan and Rabban Gamliel Ben-Zakkai (Reeg 1989: 281-283). The nature of the sources precludes writing a full history of these Yavneh sages (Neusner 1979: 17-42; Cohen 1984: 27-53; Lewis 1999-2000; Grabbe 2000: 120-124). As a consequence of the second Jewish war of 130-135 CE, Yavneh lost its importance in favor of Lod, Bney-Brak and the Galilee (on the very short lived period of Yavneh’s importance see Shahar 2005: 117-118).

During the Byzantine period, Yavneh became a center of Samaritan population, as is indicated by an inscription from a Samaritan synagogue that existed probably in the city; unfortunately, the inscription was found out of context (Kaplan 1947: 165-166; Hüttenmeister and Reeg 1977: 671-673; for another Samaritan inscription see Eshel and Eshel 2005). About 320 CE, according to Papyrus Rylands 628: 14-15, Theophanes of Hermopolis stopped on his way at Yavneh. Yavneh was a Christian city from the 4th century CE onwards. Names of six bishops of Yavneh are known, since they participated in the councils of Nicaea (325 CE), Chalcedon (451 CE) and Jerusalem (518 and 536 CE) (Le Quien 1740: 587-8). Eusebius also mentioned the city in his Onomasticon (Eusebius: No. 107). Johan Rufus relates that Petrus the Iberian found a strong Samaritan population at Yavneh about 500 CE, and that Eudokia built a church there (Raabe 1895: 114-115). Yavneh appears in the Madaba map of the 6th century CE as “Jabnel, which is also named Jamnia”.

3. EARLY ISLAMIC – OTTOMAN PERIODS

We have relatively few sources about Yavneh during the Early Islamic period. According to Al-Baladhuri, the Arab historian from the 9th century, Yavneh (Yubna) was conquered by the Arabs in 634 CE (Marmardji 1951: 160). In 891 CE, the historian and geographer al-Ya‘qubi mentioned Yavneh in his geographical treatise as an ancient village, whose population was Samaritan (Marmardji 1951: 207). Al-Muqaddasi, author of the most valuable geographical treatise of the period (985 CE), mentioned a magnificent mosque at Yavneh and the fertility of its land (Marmardji 1951: 207).

A Crusader castle called Ibelin (var. Abilin, Habelin, etc.) was established at Yavneh in 1142 CE by Fulco, King of Jerusalem (Pringle 1997: 109). It was ruled by a senior called Balian and his family (De Sandoli 1978-1985: Vol. I:60-62). Gradually the area ruled by this family expanded and seems to have acquired considerable importance. William of Tyre (15:24) thought that Habelin was an ancient town, which he wrongly identified with Philistine Gath. According to Jacques de Vitry (1611: 1071), the Crusader castle was built on a ruined place. Around 1160 CE, Benjamin of Tudela writes that “from [Jaffa] it is five *parsangs* to Ibelin or Jabneh, the [former] seat of the Academy [Sanhedrin], but there are no Jews there at this day” (Singer M.A. 1983: 88; Rüger 1990: 53). The great Ayyubid ruler Saladin occupied Yavneh in 1187 CE, and Richard the Lion Heart allegedly spent a night in the ruins of the castle there in 1191 CE (Guérin 1868: 46-53; Weingarten and Fischer 2000: 52-53; Pringle 1998: 379; for Yavneh and the family of Balian during the Crusader period see Setton 1969: I:430, 454; II:443, 460, 477, 553-4; for a survey of the remains of the Crusader fortress see Taxel 2005: 157; Fischer and Taxel 2007: 254). Parts of the Crusader period church can be identified based on descriptions of Clermont-Ganneau (1896: 168-176) and others (for discussion see Pringle 1998: 380-381, Fig. 106).

During the Mamluk period, Yavneh became part of the Gaza district. In 1274 CE Sultan Baybars I added a magnificent part to an existing (probably early 13th century CE) building at Yavneh, dubbed later “tomb of Abu-Hurayra” (it is located 400 meters west of the Tell; Taragan 2000a; 2000b; 2005). Abu-Hurayra – a companion of the Prophet Muhammad – was buried at Medinah. His identification with this building at Yavneh is, therefore, a secondary tradition. The Arab scholar Yaqut (1225 CE) describes Yavneh as a pleasant place near Ramlah and he also mentions this building. He says that some attribute it to Abu-Hurayra, while others to ‘Abd-Allah ben Abi-Sarh, governor of Egypt and conqueror of northern Africa (Marmardji 1951: 207). A Hebrew source describes the same tomb, ascribing it to Rabban Gamliel, and mentioning that it serves as an Islamic place of prayer named after Abu-Hurayra (Taragan 2000a: 70). However, the identification of this edifice as the tomb of Rabban Gamliel is not an early tradition and the development of this place as a Jewish place of prayer occurred only after the city became

Jewish again, that is, after 1948 CE. During the Mamluk period, in 1273/4 CE, Baybars I erected a 32 meters long bridge over *Wadi Soreq*, east of the mound of Yavneh, using stones from Crusader period buildings. This bridge functioned until the 20th century CE. Yavneh of that time was an Arab village with a large mosque on the tell, built on the remains of the earlier Christian church (Pringle 1998: 378-384). This mosque contains the inscription of Suleiman en-Nasiri from 1337 CE (Pl. 30:2-3) (Conder and Kitchener 1882: 441-2; cf. Pringle 1998: 880). Conder and Kitchener (*ibid.*) mention a second mosque at Yavneh, but perhaps they meant the Abu-Hurayra tomb structure, which was sometimes described by early travelers as a mosque. It is likely that Samaritans continued to live at Yavneh also in this period (Ben-Zvi 1976: 108).

During the Ottoman period Yavneh was an Arab village still related to the district of Gaza, under the local area of Ramlah. The city is probably mentioned in a letter from 1584 CE by the governor of Gaza (Heyd 1960: 90-99; Taxel 2005: 163). In the Ottoman administrative census of year 1596 CE the number of its inhabitants was registered as 710. The village was situated right on the ancient tell, but for most of the Ottoman period we have no written sources about it. Western explorers (starting with Guérin in 1868) of the 19th century CE described the village as a large one, composed mostly of humble mud huts, with few stone houses and ancient remains visible above ground (Fig. 1.4). It had many wells and its inhabitants lived mostly from agriculture (Thomson 1880: 145-149; Conder and Kitchener 1882: 441-442). The village numbered c. 3000 people in the 1880s. It had 794 houses with a population of 3600 in 1931, and by 1944/5 (the latest data available) it grew to about 5400 people, most likely the growth in population was due to the arrival of many immigrants from Egypt (Grossman 1994: 159).

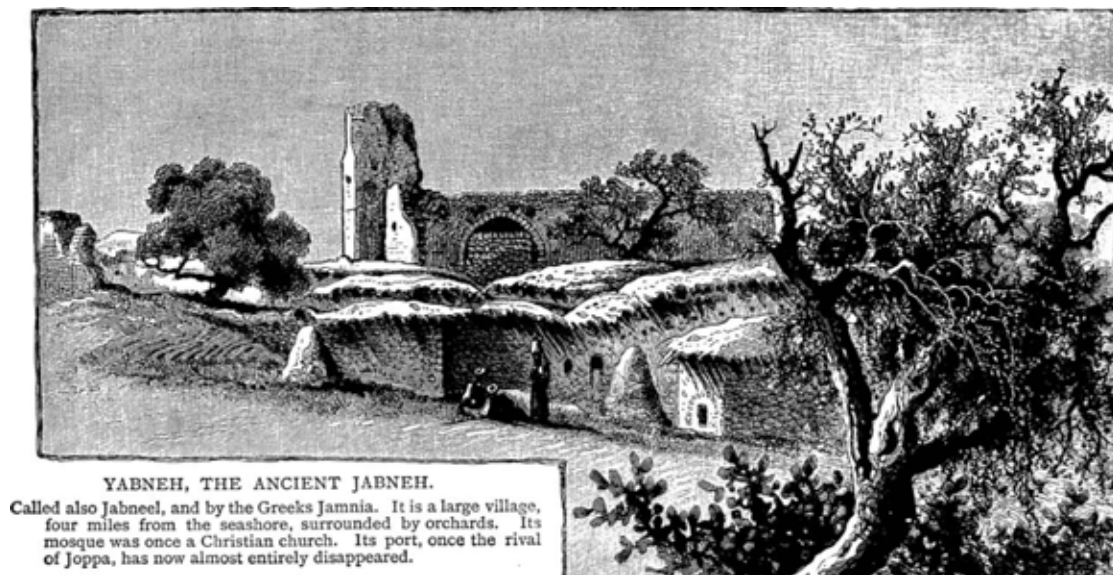


Fig. 1.4: Yavneh in the 19th century, after Wilson 1880-1884:162.

Remains of several houses, and ruins of many more as well as cisterns, pottery, roof tiles and graves are evident from this period (Taxel 2005: 165).

The British army ([Yeomanry] Division 74) conquered Yavneh on November 17, 1917, not meeting any Turkish resistance (Peterson 1921: 78-80). The Arab village thrived and for the first time we have a wealth of documentation (including maps and air photographs) about its size, structure, economy, land holdings, etc. In the past, scholars used such materials for direct comparison with early periods, based on the notion that the Medieval and Ottoman periods reflect similar 'traditional' societies. However, it seems that more immediate sources to these late periods were neglected, and great caution is called for (see the studies regarding the so called "Arab house", which derives from varied Islamic, rather than Iron Age traditions of architecture; Fuchs 1998).

In early June 1948 Yavneh was conquered by Israeli forces, when it was found mostly deserted (Khalidi 1992: 421-423). In December 1948 a group of 22 immigrants from Bulgaria settled at Yavneh, and the modern city was soon established on the plain to the north and west of the tell (Hayak 1978). The large Mamluk period mosque survived until 1950 (unlike the commonly held view that it was destroyed during the 1948 war, e.g., Taxel 2005: 157). It was demolished on July 9, 1950 by the army. Shemuel Yeivin, head of the then newly found Israel Unit (later Department) of Antiquities and Museums (IDAM), handed a complaint, demanding Chief of Staff Yigael Yadin that those persons responsible for the demolition will be punished (letter, October 27, 1950, p/Yavneh file; on Shemuel Yeivin and the first decade of archaeology in Israel see Kletter 2006). Today, only part of its minaret is still seen clearly above ground (Pl. 30:2); but the uppermost part was ruined already in the 19th century CE and repaired by Mandatory period cement construction. Today Yavneh is a thriving city with a population of c. 35,000,

including people that came from the countries of Morocco, Germany, Bulgaria, Romania, Tunis, Algeria, Yemen, various provinces in the former USSR and of course ‘Sabras’ (data by the municipality, <http://www.yavnecity.co.il>; Hebrew).

1.4. ARCHAEOLOGICAL EXPLORATIONS AT YAVNEH

1. THE TELL AND ITS SURROUNDINGS (Fig. 1:5)

The tell of Yavneh (Pl. 30:1, 4; IAA site No. 819/0) was surveyed by Aren Maeir (permit G-88-1998) and Denis Pringle (permit A1670/1989), but was not excavated by them. The reason why the tell was not explored until recently despite of its large size and convenient location in the center of Israel is most likely related to the fact that it is covered by thick remnants of the medieval fortress and the large Ottoman period Arab village. Only in 2005, a short season of excavations was carried on the tell headed by Dan Bahat on behalf of Bar Ilan University; the results have not yet been published. The tell rises to a height of c. 60 meters above sea level, and its area, including the slopes, is about 150 *dunams* (Taxel 2005: 139).

All the other excavations at Yavneh are salvage excavations, necessitated by various development works. We present a map of these excavations as well as a list (Fig. 1.5). We will first review excavations in Yavneh in general, then focus on the specific exploration of the ‘Temple Hill’ site.

The first excavation at Yavneh was performed already during the Mandatory period by Ya‘akov Ory on behalf of the Palestine Department of Antiquities in 1930. Ory found remains of a Roman period cemetery along some 200 meters section made by the railway line east of the tell. It included several tombs constructed of stones, including one tomb with ashlar masonry (permit W9/1930; Fig. 4:1; Ory, letter of March 2, 1930, Yibna File¹). The graves were covered by debris from the Byzantine period. Two years later Lambert (1932: 1) reported coins from Yavneh, but they originate from a private collection, lacking secure context.

Throughout the four decades between 1948 and 1988, salvage excavations at Yavneh were few and far between, totaling only five. Ory made a second excavation at Yavneh in 1951 (permit &38/1951), which remains unpublished and its exact location unknown. Ya‘akov Kaplan (1957: 201, 204) surveyed the area and described the tell of Yavneh and some other sites in the vicinity. He found evidence for continued occupation at Yavneh from the Iron Age to our days. Menashe Brosh (Busher) excavated a Middle Bronze Age tomb and Roman period sarcophagi near the village of Ge‘alya, northeast of Yavneh (permit A14/1964, Fig. 4:3, Brosh 1965: 8-9). He also excavated a Roman mausoleum with two coffins from the 1st-2nd centuries CE, with a rich assemblage of gold jewelry, bronze, glass and pottery vessels near Yavneh, northeast of the tell (permit A109/1996, Brosh 1966: 18). In 1983, Shlomoh Piphano explored two burial caves and a cistern on the western edge of the tell (permit A1264/1983, probably from the Roman-Byzantine periods, unpublished). The almost complete lack of knowledge on Iron Age Yavneh is reflected in the fact that the site is not even mentioned in Trude Dothan seminal volume on the Philistines (Dothan 1982; cf. Noort 1998).

A significant change in the pace of archaeological exploration happened since 1989, related with the establishment of the IAA. The creation of an independent authority with a larger budget and better supervision staff resulted in a far larger number of antiquities reported and excavated (Kletter and de Groot 2001). At Yavneh, thirteen salvage excavations of various scales were carried out between the years 1989 and 2002. Yossi Levi reported a refuse pit with pottery of the Byzantine period and remains of walls on the north slopes of the tell in 1989 (permit A-1613; Levi 1989: 51). Levi also excavated a wall built of ashlar *kurkar* stones with Roman-Byzantine period coins near the tomb of Abu-Hurayra, southwest of the tell, in May 1990 (permit A-1798; Levi 1991: 96). Taxel, based on the excavation file, reports a cemetery with 13 burials (only one excavated), which he ascribes to the Mamluk period (Taxel 2005: 157; the basis for the dating is not specified). Nearby, southwest of the tell, a Byzantine period kiln was excavated in 1991 (also registered under permit A-1798; Levi 1993: 102). In 1993, Amir Feldstein and Oren Shemueli excavated remains of buildings and other finds west of the tell, mainly from the Byzantine period (including drainage channels and kilns), but also Iron Age pottery was found there (permit A-1980/1993; Feldstein and Shemueli, personal communication).

Naturally, most of the recent excavations are unpublished yet. In 1999, Ira Barash (2001: 101, permit A3054) excavated Byzantine-Early Islamic remains south of the Mamluk bridge east of the tell. Amir Gorzalczy (2002: 72*) documented a vaulted part of a building on the eastern slope of the tell, perhaps a water reservoir.

¹ Henceforth, “Yibna File” refers to the IAA archive, Mandate period file No. 194 (English); while “P/Yavne file” refers to the IAA archive, Israel Scientific Inspection files, p/Yavneh/X file (Hebrew). Both files are located at present in the Rockefeller building, Jerusalem. We thank Arie Rochman-Halperin for his help with tracing data in the IAA archive.

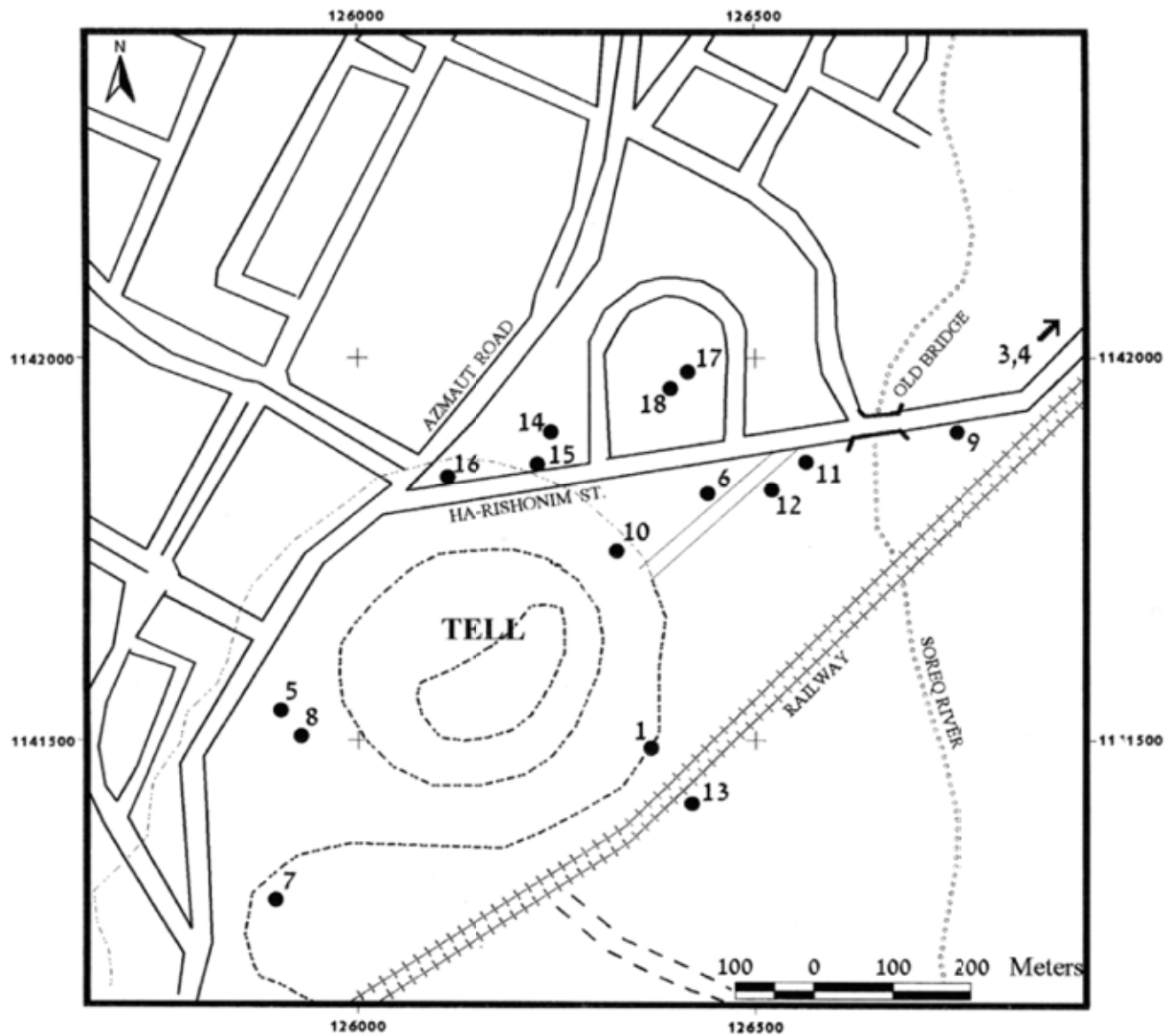


Fig. 1.5: MAP AND LIST OF EXCAVATIONS AT YAVNEH

A. The Tell and the City

- | | |
|---|--|
| 1. Ory, W9/1930 (location approximated). | 2. Ory, &28/1951 (location unknown). |
| 3. Brosh, A14/1964 (Ge'alya, outside map area). | 4. Brosh, A109/1966 (approximated). |
| 5. Piphano, A1264/1983. | 6. Levi, A1613/1989. |
| 7. Levi, A11789/1990. | 8. Feldstein and Shemueli, A1980/1993. |
| 9. Barash, A3054/1999. | 10. Eliaz, A3142/1999. |
| 11. Eliaz, A3146/1999. | 12. Velednitzki, A3213/2000. |
| 13. Si'on, A3293/2000. | 14. Kletter, A3286/2001. |
| 15. Kletter, A3396/2001. | 16. Bushnino, A3561/2001. |

B. The 'Temple Hill'

- | | |
|--------------------------|--------------------------|
| 17. Honigman, A743/1983. | 18. Kletter, A3757/2002. |
|--------------------------|--------------------------|

C. After 2001 (not mapped)

- | | |
|---|------------------------|
| 19. Gorzalczani and Barkan, A3731/2002. | 20. Dagot, A3873/2003. |
| 21. Wolinski, A5092/2007. | 22. Segal, A5329/2007. |
| 23. Ad, A5612/2009. | 24. Zissou, G1/2009. |

The building itself was severely damaged by development works; Taxel (2005) assumed it was a bathhouse. Most of the pottery was of the Byzantine period with some Early Islamic period finds.

Chen Eliaz (2002a: 115*) excavated three small areas on Uvda Street, on the east side of the tell (permit A/3142). Eliaz reported pottery from the Roman, Byzantine and Early Islamic periods. Two further areas were excavated by Eliaz during works for improvement of road 410, some 300 meters east of the tell (permit A3146; Eliaz 2002: 116*). He found there burials near the surface, lacking pottery, and four rectangular burials of adults, directed North-South, presumably Islamic. During 2000, Noy Velednitzki excavated a Byzantine kiln and a waste pit north of the tell (permit A/3213; Velednitzki 2004: 61-62). Ofer Si'on excavated in 2000 east of the tell (permit A/3293), finding an aqueduct and remains of walls and floors with Byzantine pottery (Si'on 2005). The excavation of the Iron Age cemetery and later remains north of the tell in 2000-2001 by Raz Kletter was already mentioned above (permits A3286, A3396; Kletter and Nagar in press). During 2001, an area further to the west was partially excavated by Aviva Bushnino (permit A3561/2001; Bushnino 2006).

Since 2002 there have been more salvage excavations at Yavneh and its vicinity. We mention them briefly here. In 2002 Amir Gorzalczani and Diego Barkan (2006) excavated in the sand dunes west of Yavneh remains of a building from the Persian/Hellenistic periods; and reported also other finds from the Early Islamic and Mamluk periods. In 2003, Angelina Dagot excavated about 2 km south of the tell the remains of a water channel for an orchard, probably late, with Byzantine pottery and one MBII jar burial. Scant traces suggest perhaps more MBII burials there (Dagot 2007; permit A3873). Felix Wolinski excavated an area of three squares on the west side of the tell in 2007 (Wolinski 2009, permit A5092). He found remains of buildings and walls dated to the Early Islamic and Mamluk periods, and pottery of the Ottoman period. Orit Segal carried out an excavation in 2007 (permit A5329). A large excavation in 2009 was made by Uzi Ad (A5612), with 50 squares along a planned road west of the tell and south of the Rishonim Street. The finds included 6-7 Strata from the Roman, Byzantine, Early Islamic and Ottoman periods (Ad, personal communication). While the excavation season of 2005 on top of the Yavneh tell, carried out by Dan Bahat on behalf of Bar Ilan University, is as yet unpublished, other investigations on the tell included a radar survey that reported structures and a water system (it remains to excavate it and prove the suggested dating; Bauman et al. 2005). In 2008 a license was given to Richard Freund and others (G70/2008), and in 2009 for the tell to Boas Zissou from Bar Ilan University (G/1/2009; not yet excavated at time of writing). I wish to thank Moshe Ajmi and Amir Gorzalczany for their help with data on these excavations.

A word of caution is in place about the ability to identify the size of the settlement in various periods. As long as the tell has not been excavated, the evidence from small surveys and excavations outside the tell remains limited. Taxel (2005: 166; cf. Fischer and Taxel 2007: 274) suggests that Yavneh reached "its first zenith" of settlement during the Iron II period, and that although the general size of the site is unknown, it occupied "fairly large areas outside the tell limits". The spread of pottery fragments hardly justifies such a conclusion. On the contrary, the excavations immediately north of the tell in 2000-2001 show that the Iron Age II remains are limited to graves (that is, only the dead occupied this area). The excavation in 2009 by Ad west of the tell has not found any significant Iron Age layer. Similarly, the 'Temple Hill' remains can be explained as an extramural repository site, not part of the living area of the city. Like many places in Palestine, it is safe to suggest that Iron Age II Yavneh was larger than the same site in the Late Bronze Age; but evidence of an extensive, large Iron Age II city is still wanting. It is reasonable to assume that Yavneh was during this period a rather minor Philistine 'daughter' city. It was probably much smaller in comparison to the region's main cities, such as Ekron, Ashkelon and Ashdod. This explains why (at least so far) it is not mentioned in Neo-Assyrian sources (for the last see Na'aman and Zadok 1988; Tadmor 2006) or in inscriptions from Philistia itself (e.g., Naveh 1985; Naveh 1998).

2. THE 'TEMPLE HILL' (Pl. 31:1, 3)

Exploration of the hill north of the tell began during the Mandatory period, when it was known under the name *ed-Deir* (a common Arab name for monastery, often given to sites with Christian remains, though not necessarily monasteries). Ya'akov Ory, the antiquities supervisor of the area at that time, described a visit to the hill made in November 1946 (letter, Yibna File). In 1952, a *Ma'abara* (temporary camp) was established around this hill, and this was the origin of the present city. Hence, the area is now named "*ha-Rishonim* neighborhood" – "the neighborhood of the firsts", in honor of the pioneers of the modern city (Hayak 1978). During 1957, a resident from hut no. 3 in the *Ma'abara* named Mas'ud Revivo reported a mosaic floor in his garden on the southwestern slope of the hill, made of white ('industrial') *tesserae* (letter, September 1, 1957, P/Yavneh file). The site appeared as a tiny dot in Kaplan's survey, without any textual discussion (Kaplan 1957: 200). Since 1961, the hill was frequently visited by IDAM area supervisor Menashe Brosh. In the first documented visit (P/Yavneh file, letter December 11, 1961), Brosh reported Iron Age I, II and Hellenistic pottery. He assumed that this was a cemetery, because he

found bones, but also wrote that most of the pottery is cultic – chalices and fragments of figurines (“*pesilim*”). Brosh also reported burials on the hill (P/Yavneh file, letter March 22, 1963). On December 5, 1963 (P/Yavneh file) he wrote:

“In my last visit on this hill I found also fragments of terracotta figurines that resemble those from Tel Zippor; they are few but indicative. It is worthy to note that on this hill are found also remains of buildings, bones and pottery from the Israelite [=Iron Age], Persian and Hellenistic periods. The Israelite period pottery belongs mostly to cultic vessels such as chalices, incense vessels and broken ‘braziers’ [probably meaning cult stands].”

On May 12, 1964, Brosh reported the finding of a Persian period figurine, and concluded that the site has a cultic nature because of the large number of cultic finds. By this time the site was no longer called by its Arabic name of ed-Deir, but became known as “Yavneh, *Ma’abara*”. Brosh showed the finds to Ephraim Stern, who concluded that the few broken figurines, found together with a 6th-5th century BCE krater fragments, were presumably related to a *favissa* of a Persian period temple outside the city proper. The figurines included one of a male dressed in Egyptian mode (Stern 1973: 23, 135; 161).² In a following letter (dated December 20, 1964, P/Yavneh file) Brosh wrote:

“The recent rains washed the section of the hill, revealing broken statuettes. The numerous finds collected so far seem to indicate clearly, that this hill was used as a cultic place since the Iron Age II period till the Persian-Hellenistic period. One must point out that the section reveals walls of small fieldstones, and the broken statuettes were found above them”.

In 1970, Ester Gu’eta of Zahal Street 4, on the western side of the ‘Temple hill’, reported that a neighbor found antiquities during construction of a bomb shelter. The area was checked by Brosh, who documented a crude mosaic floor and human bones one meter beneath it, with pottery dated to the Roman-Byzantine period (P/Yavneh file, letter July 28, 1970). A few years later, Brosh reported the finding of a sherd with an attached bird, part of what he termed as Iron Age incense stand (our cult stands). Brosh expressed his concerns about this site. He estimated that the site occupied just 1.5 dunam (1500 square meters), with 1.5 meter deep accumulation of remains. He suggested that it should be excavated before it would be further damaged, since it was already surrounded by private buildings and there were plans of building on the hill itself (P/Yavneh file, letter May 13, 1973). Etan Ayalon visited the site on September 8, 1981 and reported that the eastern slope of the hill was damaged, and that on the hill itself there was pottery from the end (?) of the Iron Age, Persian and Byzantine periods, as well as “a fragment of a cult vessel with knobs” (letter, P/Yavneh file).

In January 1978, prior to the building of a public bomb shelter, Anat Honigman excavated six squares on the top of the hill (Fig. 1.6) (permit A-743/1978; Honigman 1978: 42-43). Honigman reported many Iron Age II sherds, including two fragments of incense stands (one of which was decorated with an animal) and one figurine fragment. She also reported a few Late Bronze Age pottery fragments and Ottoman period ‘Gaza’ ware. Unfortunately, there exists only a preliminary report from her excavation, and the present location of the finds from her excavation is unknown. The finding of such fragments by Brosh, Ayalon and Honigman may indicate that the repository pit was damaged already by the 1960s – unless there were more repository pits on this hill.

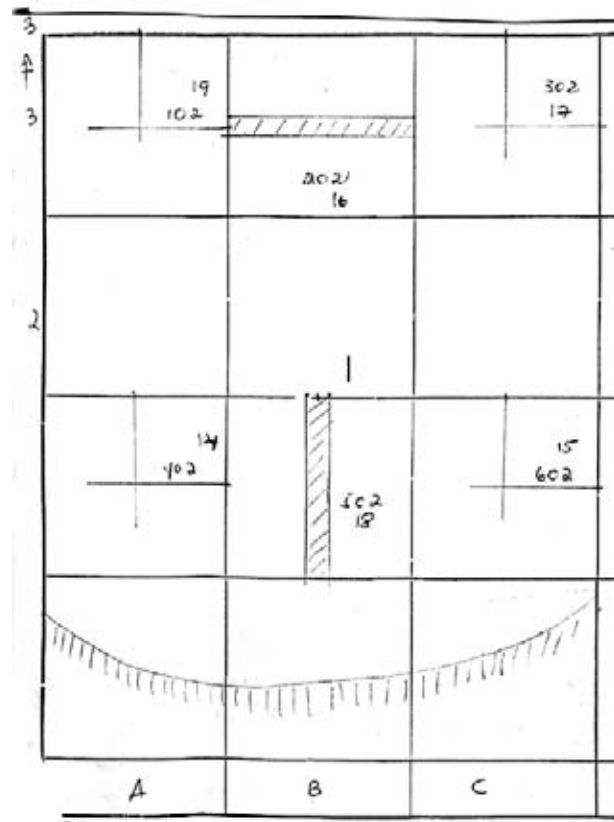


Fig. 1.6: Page of graphic diary, 1978 excavation, IAA archive. Honigman mentioned fragments of cult stands in L.402 (square A1). The location of the finds from her excavation is unknown.

² It seems that eventually these figurines, or at least some of them, reached the collection of the nearby Museum of Palmahim, were they are registered as originating from Yavneh; IAA Reg. Nos. 1997-5341 to 5343.

The 'Temple Hill' site suffered more damage during construction of houses in the 1980. However, at that time no excavation took place. Archaeologists visiting the site reported Iron Age pottery and ruined architecture (Eli Yannai and Aviva Bushnino, personal communication).

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CHAPTER 2

THE EXCAVATION OF THE REPOSITORY PIT

Raz Kletter

2.1. DAMAGE AND DISCOVERY

At an unknown date in 2000, the 'Temple Hill' was damaged when large public gardening works were carried out on it, allegedly on behalf of the Yavneh municipality. These works damaged the repository pit, located 40 m south-southwest of the public bomb shelter, where the excavation by Honigman (1978) had been conducted. Immediately south of the repository pit begins the steep southern slope of the hill, while plots of private houses are located to the west. Though digging was not supposed to take place at all, the workers used a bulldozer for leveling the area and for removing earth, creating terraces all along the southern slope of the hill without archaeological supervision. In the area of the pit, they scraped earth from a heightened spot on the southwestern edge of the hill, in order to create the foundation for a garden pathway. An aerial photo of Yavneh, taken on January 8, 2001 by Moshe Milner of the Israel Government Press Agency without relation to the development works (Pl. 31:2; www.gpo.gov.il, photograph D639-012) shows that the works had occurred already before that date, and that a very large area including the entire southern slope of the 'Temple Hill' had been affected.

The bulldozer was taking soil from the top of the hill, near the private plots, to be used as filling for a raised public path, which led from a road south of the hill through a series of stairs up the hill and then encircled its flattened (garden area) at the top. Working in a general west-east direction, the bulldozer formed a sharp slope



Fig. 2.1: Foot of a figure detached from a cult stand, found before excavation; L7, B100/1; height 45 mm.

towards the east, descending from the fence of the nearest private plot, and deposited the earth beneath the path (which was paved later) (Pl. 31.3-4). A zone measuring c. 6 meters wide remained between the fence of the private house in the west and the new path in the east, with the lowest point at center, serving as a sort of conduit for rainwater draining from the hill to the south. In the course of the work, the bulldozer hit the upper part of the repository pit. Those who operated the machine noticed that there was something there, and so they sunk the bulldozer's teeth twice deeper into the ground, in the northern part of the pit, where the teeth marks were later seen (Pl. 3:1-2, right side; Fig. 2.2: points A-B). A third (but shallower) 'probe' was sunk near the south end of the pit, mostly outside it. We do not have eyewitnesses, but the damage was considerable. Vessels were chopped or broken and fragments were removed by the shovel and

dumped upside down, over the pit and perhaps also south of it. In the days that followed, the fragments of pottery spread further down the southern slope of the hill, beyond large limestone blocks placed as new terraces during the development works.

The works on the site were prolonged, so it is likely that the earth works for the terraces (shown in Milner's aerial photo) were made a considerable time before the making of the paths, and hence, the repository pit was perhaps damaged later, that is, in 2001. In any case, Itamar Taxel, who was at the time starting a survey of the Yavneh map, noticed the damage and reported it to the IAA central district office at Tel Aviv. This happened around September 2001. At that time, I was working as excavating archaeologist in the same office and had already excavated at Yavneh in 2000-2001 (see Chapter 1 above). Edna Ayash, then supervisor of the Tel Aviv district, asked me to visit and assess the damage to the site. Thus a small group of IAA archaeologists visited the site in late 2001, including Edna Ayash and Peter Vogel (then regional supervisor of the area). During a short time of fifteen minutes, we collected four boxes full of pottery fragments, almost all of them from broken chalices. At that time we also noticed fragments of cult stands, though they were small and not many in number. Their nature was unmistakable, especially since one fragment still carried the foot of a figure (Fig. 2.1; cf. Ziffer and Kletter 2007: 61, Fig. 88). During this visit, we did not try to collect much of the pottery strewn on the surface, because we did not want to draw attention to the damaged site, which was situated right in the middle of the town. Collecting all the strewn pottery was a feat for a larger team during an organized excavation. Unfortunately, we do not have pictures from this first visit.

Naturally, I was asked to report and did so in a letter from October 17, 2001, addressed to Edna Ayash, the Tel Aviv Area Supervisor. I summarized the history of the site and suggested that the broken pottery came from a *favissa* of cultic vessels, being part of an assemblage that included mainly chalices, since fragments of at least 20 chalices were found during this visit (counting indicative, middle body parts), as well as hand-made stands:

“It is a very rare find ... because of the high importance of the site it cannot be left in its present situation, facing destruction. The danger is not only from professional antiquities robbers, but also from innocent people, who may be tempted to poke around and by this cause further damage The site must be excavated (it is not a large or expensive excavation) as soon as possible” (copy kept in supervision file, Yavneh [Tell] 2001-2002, IAA archive).

Edna Ayash did not wait for this letter, but applied earlier to the Yavneh City Engineer, D. Shitrit. In a letter dated October 15, 2001, she requested the municipality to finance a limited salvage excavation, so as to assess the damage. She sent a copy of this letter to Raduan Badhi, then Manager of the Tel Aviv IAA District. No reply came to this letter. It must be explained that by the time the damage was noticed, work at the site had already ceased, and the people who caused the damage were no longer present. No warrant could be issued under these circumstances. On March 24, 2002, Ayash repeated the same request and notified the municipality that if no answer were to arrive, the IAA would perform the excavation itself and the municipality might have to pay the expenses. As happened later, the excavation of the repository pit was financed by the IAA. However, to the best of my knowledge, the then mayor of Yavneh, Mr. Zvi Yabor, refused to admit responsibility and the matter was not pressed.

Some time after September 2001 the site was damaged again. This was discovered by me and by Peter Vogel on July 16, 2002, when we happened to have other work obligations at Yavneh and used this occasion to tour the damaged site. We found that a robbery pit or trench measuring about 1 x 0.5 m and more than 0.5 m deep was dug (in what was found later as the southern part of the ancient *favissa*; Pl. 32:1-2; Fig. 2.2). The sections of the robbery pit revealed no architecture, just heaped pottery fragments. A large concentration of pottery fragments was observed south of the pit, mainly rounded parts of chalices, which are very thick and sturdy pieces. The earth in the pit was loose and no whole vessels were discerned. It seemed clear to us that amateurs, not professional robbers, made this pit out of curiosity. They did not cut deeper than the level already damaged by the bulldozer, so perhaps they just added slightly to the damage. Nevertheless, it became obvious that something needed to be done, as the legal discussions between the related bodies were slow.

I decided to write directly to the director of the IAA, describing the case. The letter from July 16, 2002, stated that the place was a very rare cultic site of the Iron Age, probably under Philistine rule. The site would suffer further damage if not treated. I estimated that the costs of excavation would not exceed 40,000 Israeli Shekels, with 5 workers for approximately one or two weeks. I asked that the IAA should perform the excavation in order to save the site, citing in support another case from the same period. This was Shuni, a large Intermediate Bronze Age cemetery at the southern tip of the Carmel Mountain, which the IAA excavated in order to salvage.

As a result, the IAA director decided on October 2, 2002, to approve a sum of 11,000 Shekels for the excavation (Tell Yavneh 2001-2 file, summary No. 05576, handwritten at the top). It must be stressed, that all IAA archaeologists who saw the damaged site, including Edna Ayash, Raduan Badhi and others, shared the opinion that an immediate salvage excavation was necessary. The decision to excavate was not a favor, but a forced necessity.

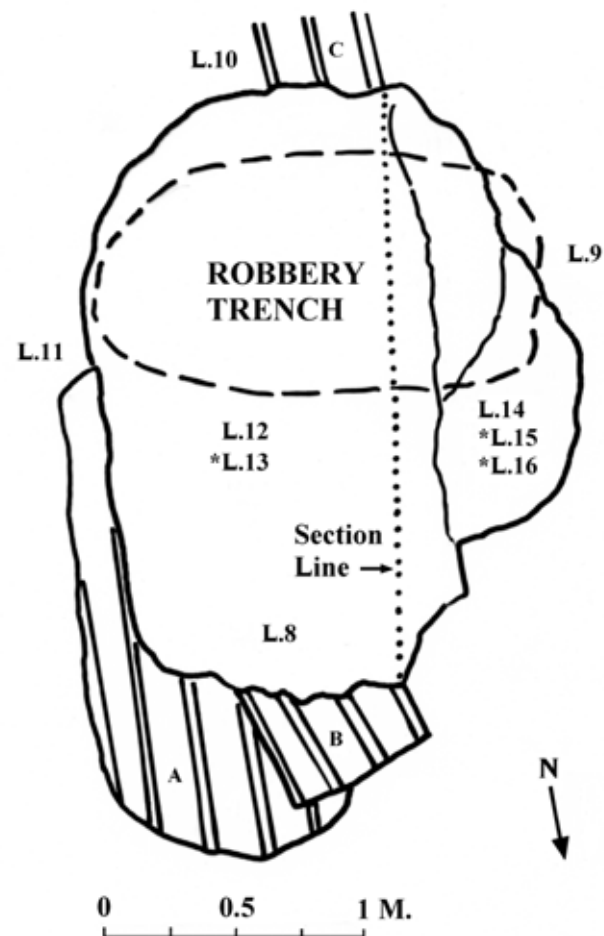


Fig. 2.2: General plan of the pit with Loci. Lower Loci marked by *. Loci 7-11 are above and beside the pit and do not conform to its contour.

There was no other solution to ensure the safety of the site. Other solutions were indeed contemplated. The proximity to the surface meant that covering up the damaged area would not have protected the finds for long. The use of any mechanical tool for filling was out of the question, in view of the delicate finds in the pit. The same was true about any notion of covering by cement. The pit was located in the middle of a bustling town, not in some far away, seldom visited spot. We were no doubt lucky that the remains on the surface were not highly impressive. Nobody anticipated the magnitude of the repository pit; hence the idea that it could be excavated during just one or two weeks was not unrealistic.

2.2. GENERAL DATA AND METHOD

Excavation started on October 27, 2002 (permit A3757/2002) and lasted till November 19, 2002. The team of workers included Raz Kletter (manager) and a group of five workers from Ashkelon (employed by the IAA under a special program called 'project 500'; two other workers participated only in the first three days of the excavation). The importance of having experienced workers in such an excavation cannot be stressed enough; it was a privilege to have these veterans with us (Polina Feldman, Irena Nechaeva, Gregory Gurevich, Marina Levi and Ya'acov Lisker).

For the first three days (October 27-29, 2002) we just collected the strewn, broken pottery above and around the pit and on the southern slope (defined as Locus 7 – the surface), and performed a general cleaning. At first, we tried to wash the pottery (Pl. 33:3), but soon gave up the idea. Already on the first day of trying, we found that most of the workers became occupied with the washing. The amount of pottery even on the surface was enormous, and washing it would have prevented us from making progress in excavating. More important, we found several fragments of chalices with painted patterns in white, red and black (Pl. 27:3). Washing such fragments would cause the loss of painting, which was often made above the whitewash and hence not stable.

We also assumed at the time of the excavation that the fragments of the cult stands were very fragile. This was also due to an opinion of a professional pottery expert who saw the material at the site. Today we know that many of the stands are not extremely fragile. Still, even in good condition, such finds must be treated by professional experts in restoration and not by excavators in the field. This also meant that they must be left unwashed. As a result of this decision, we could not register the pottery in the usual way (by black ink, marking locus and basket numbers). We also realized that the cult stands would be exhibited after restoration, therefore, it would not be desirable to have many different, permanent black registration marks on them.

The method of excavation at Yavneh was simple and tested; we did not try to be innovative here. Registration followed the procedures common in the IAA. Loci started from 7 (we knew that the excavation was limited, so we would not need many Loci numbers – hence we began with one digit number). Baskets started from 7000. We used the "7" series just to differentiate from numbers used in my former Yavneh excavations (Kletter and Nagar, in press). The heights were measured at the end of each basket; for many whole vessels, both upper and lower heights were taken.

We first excavated the eastern half of the repository pit (L12-13), in order to leave a section in its middle. The western side of the pit was actually less than a half, and it was excavated later (L14-16).

Entire cult stands and almost all the detached figures or fragments of figures were registered separately, each having its own basket number. However, because of the pressures and the huge amounts of finds, sometimes several minute fragments detached from cult stands (such as body parts or pillars) were grouped together under one basket. After the first few days, stands and fragments of stands were separated from the rest of the pottery, wrapped by 'rice' paper and/or nylon 'bubble' sheets and placed in plastic boxes (Pl. 2:1). Larger items were also placed in wooden trays. Often, we placed a few layers of stand fragments, separated by paper, in one plastic box. Detached figures and small stand parts with figures were wrapped and placed in small carton boxes. The 'regular' pottery (chalices, bowls) was collected in round plastic 'baskets' and then moved to large cartons or plastic boxes. During pottery mending of the cult stands, each was given a temporary number (CS number). Before the exhibition in Tel Aviv, the complete or restored cult stands (as well as some other items) were given final IAA numbers (these were used in the exhibition catalogue, Ziffer and Kletter 2007). In this volume, we refer to the cult stands by final catalogue numbers (marked by the letters CAT). In this chapter only, we add many basket numbers when describing the finding of cult stands during the excavation. A full list of baskets is given in Appendix 1, while correlations between catalogue (CAT), temporary (CS) and final IAA numbers are presented in Appendix 3.

The documentation of the excavation included ten films of slides and one of color photos made by the manager (it was just before the era of digital cameras in Israel, although a few already existed; the photographs were all digitized later). Four slide films were made of finds during and immediately after the excavation. Tsila

Sagiv photographed the site during two visits (on November 3-4, 2002). A few other photographs were made by visitors. About 30 general photographs of the excavation were made by Avi Ohayon and Amos Ben-Gershom of the Israel Government Press Agency on November 13, 2002. Two channels made some TV footage. I encouraged one of the workers, Marina Levi, to film a two-hour 8mm video. It is a valuable document, but hardly professional. For all those who may happen to see it, one must point out that it captures many preliminary observations and impressions. Just to give an example, we often invented nicknames for stands or parts of stands with figures. During the excavation, it was sometimes more convenient to use nicknames rather than registration numbers, though we knew that they are not accurate. Thus, one might hear us speaking about a 'bird stand' (actually lion stand CAT3); or about a 'Dana and Michal' stand (the two figures of CAT57 were named after two secretaries in the IAA Tel Aviv office at that time). There were even horses and cows...

For the work on the pottery we received the support of Elisheva Kamaisky and Michal Ben-Gal, who joined the excavation on November 3, 2002 for a few days and helped us greatly in excavating and in packaging of delicate finds.

During the excavation, as well as on evenings spent at office, I drew in scale 1:1 almost all the figures, parts with figures and other special finds, with the aim of ensuring that if the finds themselves are lost, some documentation of them will be left (Fig. 2.3). Memories of the first gulf war in Iraq, with missiles falling over Tel Aviv, were still fresh. The quantity of finds was very large, so not every small piece could be drawn; but the drawings proved to be of great value for identifying the fragments after the pottery restoration. Since October 31, 2002, all the earth taken out of the pit was sieved (Pl. 33:4). The sieving yielded just one animal head and many minute pottery fragments, which were either returned to their respective baskets, or collected into separate 'sieved' baskets (taking care not to mix loci in such baskets).

We tried to keep the daily graphic diary as detailed as possible, and an example is reproduced here (Fig. 2.4). There is nothing new in method; and nothing was changed in Fig. 2.3-4, only the scale had been added. For many days, the amount of baskets and special finds was so large, that we had to use two graphic diaries per day – one for the morning hours till c. 10 AM and the other for the rest of the day (see Fig. 2.4).

For most of the excavation period, we maintained silence in the media for fear of 'tipping' local inhabitants or professional robbers. It must be remembered that for the first two weeks we did not even have guards at the site. Thus, if we misled anybody, it was for a noble cause. Still, many colleagues had a chance to visit the excavation. Their comments and advice, as well as their expression of friendship, was invaluable.

We would like to thank all the visitors here. They included, from the IAA, David Amit, Amir Gorzalczany, Zvika Greenhut, Alon de Groot, Yehuda Dagan, Ya'acov Baumgarten, Sam Wolff, Pnina Shor, Gideon Avni, Uzi Dahari, Raduan Badhi, Edna Ayash, Sara Ben-Arieh, ArieH Rochman-Halperin, Pirhiya Nahshoni, Nurit Feig, Amir Golani, Yardena Alexandre, Nimrod Getzow and finally Eli Yannai, who often also helped us remove boxes of finds to the office, since we did not have an on-site camp with safe storage facilities. From outside the IAA came Ami Mazar, Irit Ziffer, Rivka 'Pukul' Kalderon, Moshe Kochavi, Gabriella Bachi, Trude Dothan, Itamar Taxel, Ram Gophna, Alon Shavit, Moshe Fischer, David Ben-Shlomo, Uza Zevulun and Assaf Yasur-Landau. If I have forgotten to mention here more visitors, I hope that it can be excused, for the pressures during the excavation were considerable.

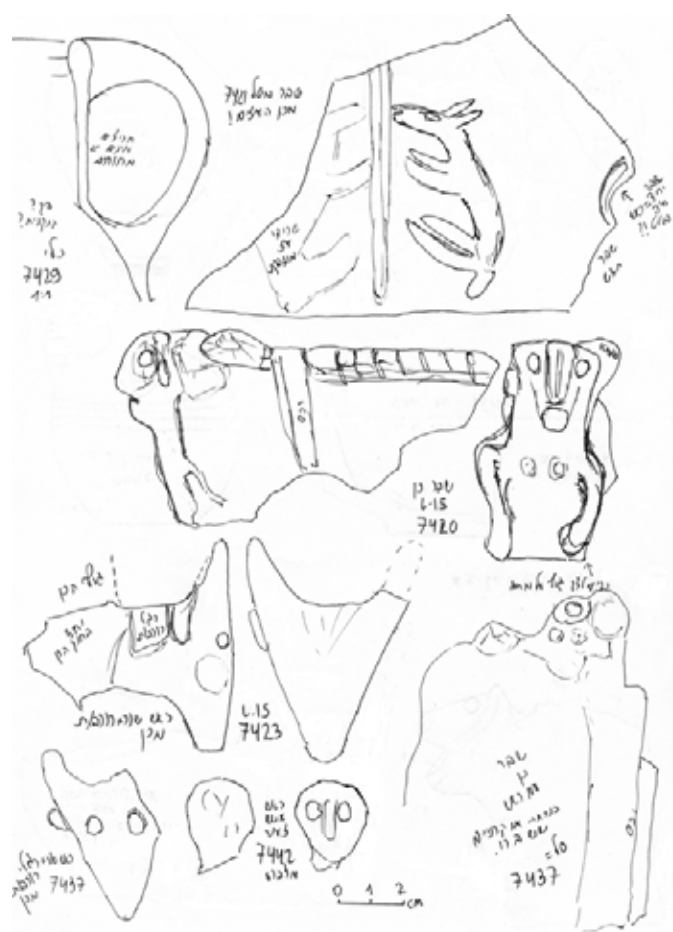


Fig. 2.3: Finds drawn in the diary, November 18, 2002. Top right is from CAT58; middle row is from CAT92; bottom right is from CAT106. Left of it is head B7423 from CAT91.

Archaeologists on visit were happy to join the excavation for a few minutes and to descend into the pit for a closer look (Pl. 44:1). Administrative personnel usually kept away from the pit, as if intimidated by its figures and fragments. But of course, all were welcomed as necessary for running the excavation properly.

The excavation was an intensive and demanding task. It was a true salvage excavation, with some unique characteristics, which made our work more complicated. The entire repository pit, even in its upper damaged part, was literally choked full with pottery (Pls. 1:3; 2:2, 3:1-2). We had to work in small areas, leaving place to stand or squat in the meantime (see Pl. 3:1, the area under the sign is 'empty' of finds – only since one could not expose the entire pit at the same time). The repository pit had to be carefully excavated in order to document it at best and prevent more damage to the finds. This was done by 'small tools' and mostly by dentist tools (Pl. 40:1-2); hence though we worked hard, the progress in depth per day was slower than in a usual excavation. At one stage, when excavation reached a depth of ca. 30-40 cm down the pit, we even worked by lying at the rim of the pit (Pl. 2.1). It took several hours to extract a whole cult stand: the red *hamra* earth near the sides of the pit (where many of the cult stands were found) was hard as cement and most cult stands were delicate. Each cult stand had to be freed from all sides, not lifted out by force. Sorting all the finds, registering them (on the boxes and in the diaries) and packaging to ensure safekeeping were time-consuming. The arrival of the media at a later stage was a mixed blessing (Pl. 34.1).

Salvage excavations are often carried out under pressure, and Yavneh was not different. The management, concerned about expenses and not understanding the importance of the discovery at first, wanted to maintain the budget; but nobody could foresee the quantity and the nature of the finds. Considerable effort had to be invested just in order to keep the excavation going. After the initially planned time expired, it was decided to prolong the excavation by two more days (November 3-4, 2002). Needless to say, this was far from what was needed, but we could not be certain that more time would be allocated. This made us extremely pressured, and as a result, we had to work much faster than what would have been ideal, or even good. We skipped the etiquette of breakfast and coffee breaks, working in shifts of 2-3 workers in the repository pit at any given time, by agreement of all the workers. There were several more short prolongations of the excavation, in a piecemeal fashion. Later, of course, we were told that this should not have been a problem: if we had said from the beginning that a full month was required, the entire time would have been granted. But how could we guess in advance that there were a hundred cult stands? Even at the end of the dig, when the importance of the pit should have been clear, our requests for more time were met by criticism. On November 18, 2002, we found out that we cannot finish (as planned) on the same day, since the bottom of the pit at center (in L16) was, unexpectedly, lower by 20 cm than the bottom of the pit reached earlier (in L13). Naturally, we based our estimation on the experience gained in L13. We therefore asked for one more day and this was approved only about noon of the same day. By that time, I was so disgusted of the bureaucracy, that I declared I would excavate the next day even without permission.

There were also problems, perhaps understandable but not excusable, with the organization of the excavation. Normally, larger excavations yield many finds and have many requirements, but this one was less than "one square" (meaning 5 x 5 m in archaeological jargon) – in fact, one round "square". It was a very small excavation in area, but a huge one in terms of finds. We lacked protection from rain. By sheer luck, dry weather prevailed, or else the pit would have been flooded. We also had no storage facility at the site; one car did not

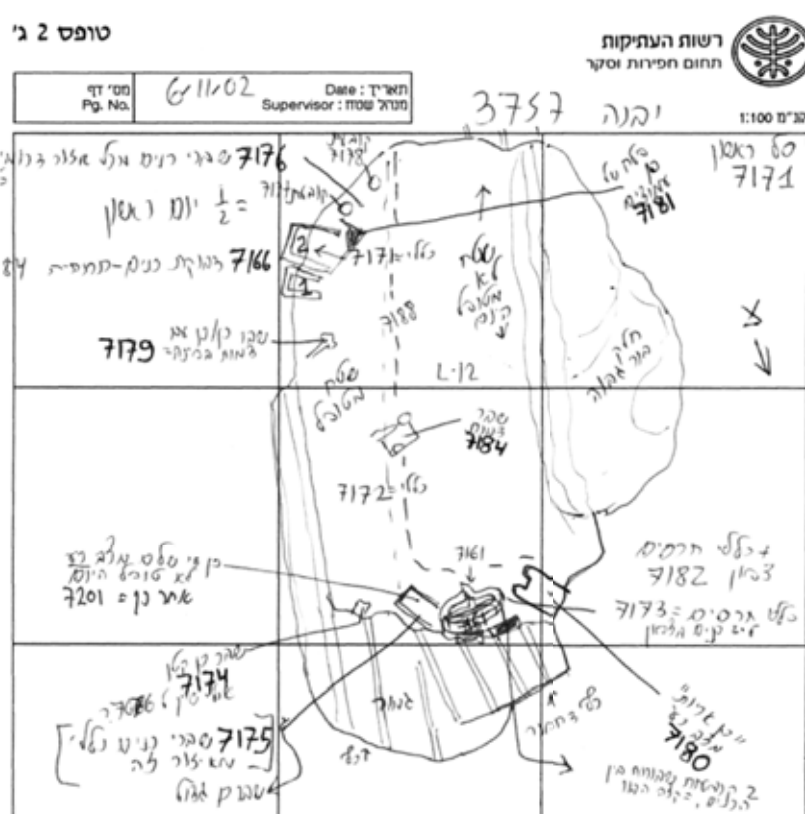


Fig. 2.4: Page from the graphic diary for November 6, 2002 (first part of day).

suffice for removal of all the finds even from a single day to the office. Thus, although we did not have on-site guarding in the first two weeks, we were forced to leave ‘regular’ pottery baskets inside the pit overnight, until transportation became available. At the end of such days we tried to hide the pit with boxes, two squeaking old chairs¹ collected from some dump, some nylon sheets, etc.; poor protection against robbery. Since it was not an official project excavation (there was no developer [*Yazam*]), invitation of experts had to be begged. Trying to save on expenses meant that we did not ask the surveyors to come and draw the section inside the pit (while I did not have the time myself, hence we only have photographs of it). The participation of experts for pottery restoration was approved, but not of an assistant archaeologist. Some IAA colleagues were ready to volunteer, or even take vacation in order to join the excavation, but this was prevented due to ‘lack of insurance’. At the time of the excavation, the final stores of the IAA were being moved from Romema (Jerusalem) to Beth-Shemesh, a fact that completely drained our supply of plastic boxes. We had to beg for boxes and even leave pottery in nylon bags or in the original plastic ‘baskets’ for lack of proper boxes. On one day, I had to pay a visit to the *falafel* stands in the nearby central street of Yavneh, to borrow any thrown out, used carton or box for the excavation.

These pressures affected scientific decisions. For example, not sure about being able to excavate the entire pit, we decided to leave a ‘stair’ at the south of L13 (where there were mainly bowls and broken cult stands), in order to work first on L14 (where we expected to find whole cult stands, based on the previous experience gained in L12). This was a sound decision under the circumstances, but it meant that we could not achieve a complete section in the middle of the pit (the ‘stair’ remained – see Pl. 3:2). Later, when removing the ‘stair’, the baskets from it were registered as L15, though in fact they belonged to L13.

Pressures hamper an archaeologist’s ability to work in a calm-minded fashion. Time to think calmly is the most precious asset during an archaeological excavation. As Nehemia Zori wrote already more than fifty years ago, time on an excavation is “dearer than money and not measured in Gold” (Kletter 2006:126).

It must be added that, especially after the importance of the finds became clear, many archaeologists did their best to help, and we managed to save the cult stands and many other finds. Under different conditions, an even better result would have been possible, but it is still a wonderful discovery.

The repository pit was excavated completely and we also tried to collect all the pottery around it. Due to the damage before the excavation, some fragments of pottery probably remain lost. In fact, I have managed to find indicative sherds on every visit to the site since the excavation, even though they are mostly small and of ‘regular’ pottery, not of cult stands.

2.3. THE PROGRESS OF EXCAVATION

The excavation revealed a rounded repository pit of the early Iron Age II period, measuring c. 2.1 m in diameter and 1.5 m deep. The pit was dug into the local *hamra* (red) earth, reaching at bottom the virgin *kurkar* rock at a height of 36.20-36.02 m above sea level. Following is a description of the progress of the excavation.

After the initial surface cleaning (Locus 7), the ancient pit was not yet visible, only the modern pit or trench left from the robbery (Pls. 1:1, 33:2, 34:2; the bottom of the robbery pit is at 37.20 m). We opened Locus 8, which defines the area above the pit and around it, damaged by the bulldozer and by the robbers (height 37.59 to c. 37.08 m). The area where the pottery was spread seemed square, only since it was disturbed by the bulldozer’s probes (Pl. 1:1; Pl. 34:2). There was already a considerable concentration of pottery – all broken – mainly chalice fragments (Pl. 35:2). More loci were opened around the robbers’ trench: L9 (west of the trench); L10 (south of it) and L11 (east of it). L10 and L11 were closed when the circumference of the ancient pit was revealed. L9 was closed technically (at a height of 37.48 m), when we started excavating the western part of the pit, leaving the eastern part for a later time (in order to achieve a section through the pit). The pottery fragments were spread in the area of L9 until a maximum height of 37.93 m. At the north part of L8 we found marks of teeth of the bulldozer, which made two deep probes here (Fig. 2.2:A-B; Pl. 36:2-3). On October 31, 2002, we closed also L8, since the bottom of the robbers’ trench was reached; also, we noticed that the ‘probes’ of the bulldozer’s shovel in the north became leveled, that is, we reached their deepest penetration into the pit (roughly at 37.08 m). Photographs from the beginning of L12 (Pls. 36:3; 37:1) show well the probes of the bulldozer at the north part of the pit and the rounded contour of the ancient pit as it became clear. This was a moment before the flood of cult stands began.

Large fragments of cultic stands appeared earlier, but not whole or *in situ* stands. Large fragments appeared on October 31, 2002, at the end of the day in the northeast part of the pit, right at the edge of the bulldozer’s damage (Pl. 37:2). They were marked as stand fragments B7067, including one narrow side of an elliptical (called

¹ One of the chairs I took to my office in the IAA premises, and as a result it had the honor of being registered officially by the administration (in my absence) as IAA property, despite of its antique condition.

in the diary “round”) cult stand (Pl. 37:2, the fragment at the top) and parts of a rectangular stand (Pl. 37:2, further below). Working at the end of the day, not wanting to leave these fragments unguarded overnight, we removed them. On the next day, we found *in situ* the front part of rectangular stand CAT15 (B7076) lying upside down at the same spot, broken but still in place. The photograph (Pl. 37:3) shows this stand (height 37.05-36.87 m) as if from the inside, with the back of one figure in an opening. The front had been severed from the back by the bulldozer (the breakages are new). At the time, we thought that the back side had been removed or destroyed by the bulldozer, but actually it was just slightly shifted and existed as part of B7067 (general baskets of cult stand included usually many fragments, which later found place in various restored stands, so there is no one to one translation from baskets to CS or CAT numbers). Cult stands with concave ‘roofs’ were unknown in Israel and I did not understand the shape clearly until I re-arranged the fragments in the office and drew them on a 1:1 scale (Fig. 2.5).

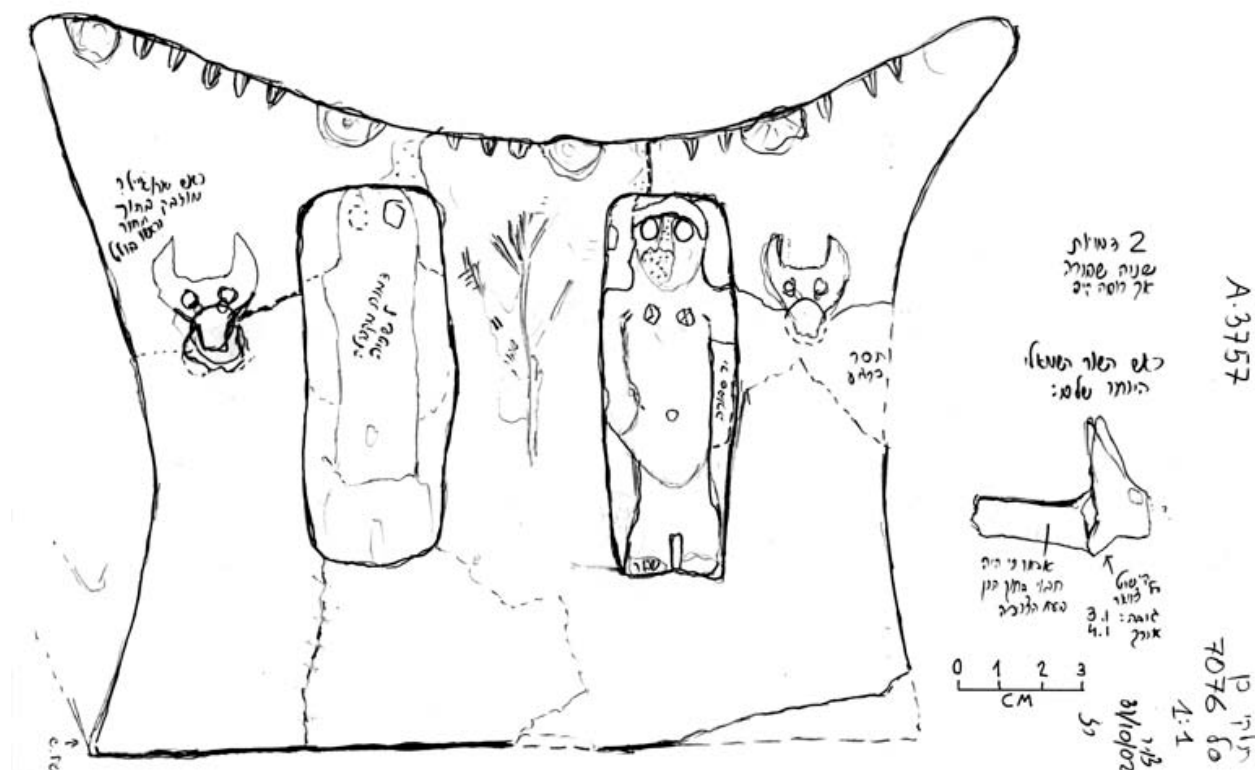


Fig. 2.5: The front of stand B7076 (CAT15) as drawn during the excavation. The left figure is shown only in contour; a section of the left bull head with its peg is shown at right.

This stand had two figures standing in openings and two heads of bulls stuck by long pegs into the front. The finding of the first *in situ* cult stand was soon followed by a flood of others. At each time we could work only on a limited area of L12, leaving space for sitting and for tools, pottery baskets, etc. At the eastern part of L12 we began to form a section in the pit, finding a large round fenestrated vessel (B7104, Pl. 38:1), and large stand fragments with hundreds of broken chalices. A complete (but cracked) elliptical stand without figures (B7120, CAT99) was found at the northwest, at the end of the section line, lying on its side (Pl. 38:2). It was removed in parts over two days, so its back was still seen in photographs made on November 4, 2002 (Pl. 3:1). The same photograph shows the enormous concentration of pottery in Locus 12 and its nature – mainly round chalices, with intact, restorable and fragmented cult stands. At the center is the front of rectangular stand CAT53 (B7131). This stand has a row of pillars, not figures, in its frontal openings (Pl. 2:2). Left (south) of it is a large round fenestrated vessel (Pl. 3:1, B7149). Above it and slightly to the left is B7128 (the left front part of CAT95; it was found broken, upside down – Pl. 39:2). The edge of a lion stand (B7145, CAT3) is barely seen above the daily excavation sign (in Pl. 3:1). This lion stand was found tilted on the side (Pl. 39:4) with one lion missing. The corner with this lion, located higher in the pit than the other parts of this cult stand, was broken by the bulldozer. Plate 39:1 shows the taking out of cult stand CAT53 into a pre-arranged wooden box with other stand fragments. Gray ash and fragments of bowls started to appear here after the removal of the cult stands (seen in photographs – though hardly in their black and white versions). The meaning of this will be discussed below.

We next moved to work in the eastern and northern parts of L12, where a series of stands was found along the edge of the pit. First we found large but much broken fragments, not intact stands (back side of CAT116; many fragments registered as B7153, belonging to several stands; Pl. 1:3). At this height, we noticed elongated signs of damage along two chalice fragments (Pl. 39:3, for their position see Pl. 40:1). This was the mark of a metal tooth of the bulldozer, passing (roughly) on a north-south axis. It also marks the deepest point of the bulldozer's penetration. There were no intact or fully restorable stands above this height, although how many there were *in origin* is impossible to say. It also means that the finds below this level were not damaged and represented the original repository pit.

A complete elliptical cult stand with a tree, goats and female figures was found next, turned upside down (B7165, CAT90; height at top 36.86, bottom 36.72 m). Its top (which is the base actually) was first discovered (Pls. 1:3; 40:1), then the entire vessel (Pls. 1:2; 40:2). Two rectangular cult stands were found at the edge of the pit, south of stand CAT90, tucked one next to the other. The larger of the two was the nicely made stand CAT33 (lacking figures, B7166/2, height 36.94-36.84; Pls. 1:2 top; 1:3). Its corner was broken by the bulldozer (notice the fresh breaks) and not retrieved. The second cult stand, found just north of CAT33, was CAT19, also rectangular and without figures (B7166/1, Pls. 1:2; 40:2). At about midway between the two elliptical stands CAT90 and CAT85 we found (on 6.11) the left front part of another cult stand with a sphinx figure (B7184, Pl. 40:3; restored into CAT50). The second (right) front part of CAT50 was found on the same day, registered as B7179, west of elliptical stand CAT90.

At the northern edge of the pit, a similar picture emerged: several intact or restorable stands were as if 'tucked' at the edge of the pit (Pl. 41). They were *in situ* in the sense that they were not damaged by the bulldozer, and they reflected original positions in the repository pit; but they were often found tilted or upside down, not nicely arranged in order. The first cult stand found in this area was a large elliptical one without figures (CAT99, B7120), already mentioned above. West of it was another lion stand, found tilted and with its front facing down (CAT2, B7180; Pl. 41:1). West of it, at the edge of the pit, was a complete elliptical cult stand with a female figure and heads of bulls, found resting nicely on its base (CAT85, B7161; its top part seen in Pl. 41:1). Just west of it and also at the edge of the pit was a very small rectangular cult stand without figures, but with a solid front (CAT7, B7201; Pls. 41:2-3; 42:1). It was found intact but cracked and in a poor state of preservation. It too was discovered upside down. Next to cult stand CAT85 at the edge of the pit were parts of two slightly larger than usual chalices (B7197, Pl. 41:1).

Descending in L12, we started to expose the section inside the pit (Fig. 2.2, dotted line). At its upper northern edge we noticed the corner of a rectangular stand sticking out (CAT27, B7209; Pls. 3:2; 41:1-2; 42:1). It had a solid front with a figure nicknamed as 'crucified' when seen first – that was only after it was taken out (Pl. 43:2-5). We did not want to pull it out, since this could have damaged other finds behind it, and make a dent in the section line. So we left it for a few days covered under a piece of plastic foam, until we could excavate the western side of the pit (L14, see below).

Large fragments of stands, but not complete ones, were also found in L12. They included the front of a rectangular stand with pillars (CAT 54, B7181, found partly beneath stand CAT33); the rest of this stand is missing. The front of the rectangular stand with sphinxes (CAT50, B7179 and 7184) was already mentioned. During this time we also found numerable smaller fragments of cult stands, detached figures and many baskets of 'regular' pottery – mainly chalices.

With the end of Locus 12, which was closed on November 7, 2002 (average closure height 36.58 m) came the end of finding whole cult stands in the eastern area of the pit. Locus 12 was replaced by Locus 13. The reason for changing loci was a general change in the pit. The red colored soil that came with the chalices and whole stands in L12 gave way to gray ash in L13 (Pls. 41:3, 42:1, taken on November 10, 2002 – the date 7.11.02 is mistaken). We also noticed a marked change in the nature of the finds. The gray ash layer of L13 included much fewer chalices, but thousands of broken bowls. It included also fragments of cult stands, but none was complete *in situ*. The border between the layers of L12 and L13 was not on level, but higher in the south and lower in the north, and most of our attention during the excavation of the lower part of Locus 12 went to the whole cult stands. Hence, the separation of baskets between the red (L12) and the gray (L13) layers was not perfect; a few baskets (the lowest from L12, the highest from L13) were no doubt mixed. The reddish earth of L12 persisted for some time as a thin zone along the edge of the pit, seen clearly against the gray fill of L13. The red earth was also noticed around cult stand fragment B7215, later part of the front of CAT48. This fragment was already registered under L13 on November 10, 2002, but actually was found in the reddish soil, that is, at the bottom part of L12. For other cult stand fragments from such baskets, we cannot be sure. Locus 13 continued down till the bottom of the pit, and we did not notice more layers in this area. Yet, the area was very limited, since we had to leave a sort of 'stair' at the south part of L13, in order to descend into and climb out of the pit. This 'stair' was later excavated as part of L15 (this is one reason why there are much more baskets from L15 than from L13). The layers are evident in the

photographs of the section and the pit taken after finishing the excavation of L13 (Pls. 3:2; 44:1). Red-brown soil marked the bottom of the pit. One sees, at bottom, the red earth (near the sign in Pl. 3:2); above it was the ash layer of L13 (seen now in the section); above it was the red layer of L12. In the section, of course, one does not see L12, but the chalices and the complete cult stands of the as yet unexcavated Locus 14.

On 11.11.02 we closed Locus 13 (c. 36.16 m at the lowest point) and began to work on the western area of the pit (L14). We hoped that it would be half of the ancient pit, but it proved to be a lesser area – roughly a third. We also hoped for many more complete stands, but only two more were found. Excavation of this area started as Locus 14, which is the equivalent of Locus 12. It has the same high concentration of chalice fragments, a few intact stands, and many stand fragments and figures, all deposited in reddish soil (Pl. 43:1). The cult stands found whole included CAT27 (B7209) at the north edge of L14. Many chalices were seen at center. More to the south were parts of an elliptical stand with a female figure and heads of bulls (CAT84, B7274). The large stand fragment on the left is the right front part of a small rectangular stand with heads of bulls (CAT5, B7268). Working from above, exposing CAT27, we found just behind and above it another rectangular stand (CAT47, B7277), lying upside down near the edge of the pit (Pl. 42:2-3). This stand was complete (though cracked). It had heads of bulls (only one found), a central figure or tree and pillars at the narrow sides. The figures were detached in antiquity, based on the deep encrustation of the broken areas. We were lucky in not pulling out stand CAT27 from the section, as we might have damaged CAT47. After freeing CAT27 as much as possible from all sides, it was gently tilted and then lifted up (Pl. 43:2-4). It was in a poor condition (cracked already in antiquity – the breaks were all old) and crumbled into pieces immediately when placed in a carton box lid for cleaning; the frontal figure was still clear (Pl. 43:5). After stand CAT27 was removed, we could free stand CAT47 (Pl. 4:1) from the edge of the pit. Like the procedure for all complete cult stands, we immediately cleaned it from earth and pottery fragments that were inside. This was performed in order to prevent damage, since the earth dries at a different pace from the pottery and it might break the vessels. Yardenia Alexandre, who visited the excavation that day, helped us here (Pl. 42:2).

From L14 came an intact but cracked fire pan (B7290), lying upside-down at the south end (Pl. 45:1). This and the earlier found large fragment B7278, also from L14, were the first large parts of fire pans found in the repository pit (on these vessels see Kletter and Ziffer, in press). Earlier, only small fragments of such vessels appeared and it was difficult to understand the shape of the entire vessel. Close to the north side of L14 we found fragments of yet another, perforated fire pan (B7293). Nearby, near the edge of the pit, were fragments from a rectangular cult stand with two female figures, found upside down (CAT59, B7291) and probably part of the front of an elliptical tree and goat cult stand CAT79 (B7289; Fig. 44:3). When coming to the gray layer of ash, we closed L14 and opened L15. Before continuing down, we cleaned the sides of the pit from remaining fragments of pottery (Pl. 45:3). This procedure was followed later and baskets from side cleanings were separated from the regular baskets of the excavated Loci.

Locus 15 was opened with the appearance of the gray ash layer; excavation of it started on November 14, 2002, at a height of c. 36.78-36.58 m. Though work had to be carried in haste, the nature of the change between L14 and L15 was clear. Many broken bowls and fragments of cult stands were found in L15, as well as a few dozens juglets. One juglet (B7300) was found at the edge of the pit (Pl. 46:1, barely seen due to its small size). The larger fragments just right of the daily sign in this photograph include a handle of a fire pan (looking like a crab's claw). There were pieces of a clay altar (CS46, see Zwickel, chapter 6 below) in various baskets in L15. These looked very similar to stand fragments, and during the stressed excavation period we did not yet realize that they belonged to an altar. One of its horns is seen in the middle of L15 (Pl. 46:2, center top). Only very few whole (or nearly whole) bowls were found. Still, there were many fragments of cult stands, but not complete ones. One nearly complete bowl (B7363) was found against the southeastern edge of the repository pit, in the 'stair' left of L13, roughly beneath the area of former stands CAT33 and CAT19. Another bowl (B7381) was found in the north edge, under the area of stands CAT27 and CAT47. The intact or nearly intact bowls were small ones with thick walls. One such bowl (B7435) was found at the south edge of the pit with some olive pits inside it. We contemplated the idea that these bowls were placed in the pit as part of a ritual ceremony, but there is no evidence to prove this theory and it is perfectly possible that the few entire bowls survived by chance. The nature of the work in L15 is seen in Pl. 47:1. Dust rises from the gray ash, even the pottery in the large plastic boxes, mainly broken bowls, is covered deeply with ash and black traces of burning (cf. Pl. 26:2-3). The round object in Pl. 47:1 (bottom right) is the bowl of fire pan B7318.

At a height of 36.32 m (measured at the center of the eastern side of the pit) we closed L15 and opened L16 (Pl. 48). It was marked by a change in the earth: the gray ash of L15 was replaced by reddish earth; but the layer of L16 was shallow (c. 20-30 cm). This layer in the pit was not noticed in the west half. Perhaps the reason was the haste in excavation and the small area exposed there (because of the 'stair'). Also, the center of the pit (in L16) was c. 20 cm lower than the edges, forming a depression, so the lowest point was at 36.02 m, while L13 reached only

36.16 m. Locus 16 included many fragments of cult stands, with relatively fewer bowls and also some chalices (Pls. 4:2; 48). Among the many fragments in L16 we also noticed one female figure holding her breasts, her legs broken off, lying peacefully (B7457; later incorporated into CAT29) (Pl. 47:2). Like L15, there were no *in situ* stands in L16, only fragments, though many cult stands were later restored from these fragments.

Towards the end of the excavation we noticed, at a distant of c. 5 m north of the pit, remains of soft stones (limestone). This area was termed Locus 17, but we could not excavate it for lack of time (Pl. 49:1-3). The stones were badly damaged (cracked into fragments, but still in place), sticking out into the slope – the latter is probably a recent creation, not the original surface. No signs of damage from the very recent development works were seen on the stones. There were three stones in a small “n” shaped form, at a height of 38.62 (top) to 36.57 (bottom). The open side was towards the east, but this side was ruined when the slope was created, so it could have been closed with a fourth stone in origin. The stones were worked by hand and arranged for a purpose, which we do not know. There were no signs of burning or discoloration; the space between the three stones was cleared, but no finds were discovered there. A large part of one stone was kept (B7501), but the rest were left in place. Since remains from various periods were found on the ‘Temple Hill’, we do not know if these stones have any relation to the pit.

Excavation of the pit ended on November 19, 2002, when it was empty (Pl. 49:4). This was a sharp contrast to the office full of objects. We marked the bottom by orange IAA tapes and filled it partially in. Later, inhabitants of Yavneh found the pit handy for deposition of modern refuse, including a one king-size spring mattress. Within one year the pit was almost filled completely by the refuse, its sides eroded by rains and grown over with weeds.

Dan Ben-Amotz and Hayim Hefer, two Israelis of the 1948 generation, tell in *Yalkut Ha-Kezavim* how the Jerusalem municipality published a contract for digging a large pit for drainage, which Little Smokh’s father had won by a very cheap offer indeed. Simply, he had one ready-made pit in his garden – used, but in a good condition and in the right size. He brought a bulldozer and a large crane and dug *around* the pit. They lifted it up on a hired truck and drove to Jerusalem. On the way up the mountains, the pit fell off from the truck. Manoeuvring to re-lift it, they got the truck into the pit. Little Smokh was fine, but the pit was somewhat cracked.

The teeth of a bulldozer had entered the Yavneh pit, and then we excavated it up and took its contents to Jerusalem. The finds are doing fine ever since, but we are still working on them.

2.4. THE STRATIGRAPHY

There were four layers in the excavation, three of them inside the pit.

I (L16). The lowest layer in the pit. This was a thin layer of reddish earth with many fragments of cultic stands, as well as fragments of bowls and chalices. It was noticed only in the eastern side of the pit under L15. In the west it did not exist or was not noticed.

II (L15; L13). Above layer I was a deep layer of soft, gray ash. This gray layer was first noticed with the opening of L13 (6.11.06). It included thousands of bowls, almost all of them broken; few other smaller vessels (mainly juglets and fire pans), many fragments of cultic stands and relatively few chalice fragments. The top of this layer had a sharp slanting of over one meter height inside the pit. It was measured at 36.85-36.78 m near the southeast edge of the pit. In the northeast edge of the pit the gray ash reached a height of c. 36.46 m. Its highest point was in the southwest area of the pit – 37.41 m (another measure of 27.25 m was also recorded from the same area, perhaps at a more northern point). The change between L12 and L13 (at a height of c. 36.50 m in the eastern part of the pit) probably occurred slightly beneath the top of the gray layer in this area. The gray layer with its slanting is seen clearly in the pictures taken at the end of excavating L13 (Pls. 3:2; 44:1-2).

III (L14, L12). Above the layer of ash, cult stand fragments and bowls (II), there was a third layer in the pit, marked by L12 and L14. This layer was composed of reddish earth with few bowls, but with a huge number of broken chalices. It also included many stand fragments as well as eleven complete or nearly complete cult stands. Most of them were found cracked; we refer to them as whole stands, as opposed to the many stands restored from fragments that were dispersed in various baskets. Whole cult stands were found in a crescent-shaped area at the edge of the pit, at a height of 37.10-36.98 m (the highest, CAT47 in L14) till 36.83-36.65 m (the lowest, being CAT85 and CAT7).

IV (L7-L11). The area of the pit above layer III (L12 and L14) was severely damaged by the bulldozer, which first grazed the slope and then sunk its teeth as low probes into the pit. Then the robbers’ trench added to the damage. This caused loss of data; therefore, we hesitate about the exact definition of this layer. First, Loci 7-11 were mostly located outside (and above) the ancient repository pit. Second, there was no clear dividing line between these loci and L12, L14 below them (such as change in color of earth), except that related to the modern damage: there were no complete stands in L7-11 and the pottery in these loci was more fragmented. However, the

lack of complete stands might also be a result of the modern damage. We noticed that the pottery fragments were fewer and smaller at the surface; the further we progressed down in the excavation (till L12-L14), the more fragments – and larger ones – appeared. Our conclusion is that the original upper edge of the pit did not survive; Loci 7-11 do not mark an early layer inside the pit, but a disturbed layer above and around it.

After pottery restoration, very few fragments of cult stands remained – about 90% of the c. 60 crates of cult stands were restorable (and that, in the very short time available for restoration). It is unreasonable that the bulldozer exposed intact stands that were then robbed. Had there been in Loci 7-11 complete stands that were broken and dispersed by the bulldozer, their remains would have been restored (at least in part). The fact that there are almost no such restored stands suggests that the area above L14 and L12 was not full of complete stands – there were perhaps few, and these in L8 (immediately above L12). It thus seems that the recent damage was luckily limited, and that we indeed retrieved the great majority of the cult stands that were deposited originally in the repository pit.

We can assume, therefore, that the repository pit did not continue up much higher than layer III (L12 and L14), and that Loci 7-11 were located in the area of its upper edge. In the east part (in L9), where the surface was higher (on account of the west-east slope), pottery fragments were noticed up to a height of c. 37.93 m, not higher. Patches of whitish material (crushed lime?) were seen above these sherds (Pls. 3:2, 43:1, in the area of the sign; 44:1-2). Perhaps these white sediments indicate the upper edge of the pit, maybe a sealing for it. However, they could also be natural sediments, as similar patches were also seen in other areas around the pit (in L7-11).

To sum up, the pit included three layers (I-III), with one more layer (IV) above them, being a layer of disturbed remains. So far, we only described the stratigraphy; in the following chapter we will further discuss its meaning in relation to the deposition of the cult stands.

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CHAPTER 3

THE TYPOLOGY OF THE CULT STANDS

Raz Kletter

The Yavneh cult stands are so far unique in Israel/Palestine. Only one immediate comparison is known – a fragment from M. Dothan's excavations at Ashdod. This fragment, however, is not a front part and hence it lacks any figure. In fact, its identification as part of a cult stand was made possible by the Yavneh discovery (Dothan and Ben-Shlomo 2005: 180, Fig. 3:75). Only three figurative round cult stands were known earlier from Philistia – one from Ashdod and two from Tell Qasile. One archaeologist discussing Philistine religion wrote that “the most diagnostic Philistine cultic artifact is the so called Ashdoda figurine” (Whincop 2001-2002: 32; for general review see Dothan 1982: 219-251; for the written texts, Machinist 2000). Others offer a picture of a Philistine “mother goddess” based on this one small figurine (Yasur-Landau 2001; for Philistine figurines in general see Schmitt 1999; Ben-Shlomo and Press 2009).

We begin by reviewing former typologies offered for Ancient Near Eastern cult stands in general; then we move on to studies that focused specifically on the Southern Levant. Since some typologies are related to the (assumed) functions of the cult stands, we must touch upon this issue. A detailed discussion of it will be offered in Chapter 11 (below).

3.1. TYPOLOGIES OF CULT STANDS

Two decades ago, Lamoine DeVries was invited by the Biblical Archaeology Review to write an article on “Israelite incense stands”. DeVries saw that trying to define the scope of the subject as well as function/s of cult stands was not an easy task. Trying to understand the “bewildering variety” of cult stands, DeVries suggested that since they were so widespread in the Ancient Near East, it would be “foolish” to try to understand them “apart from [in] this broader context comprising many diverse cultures” (DeVries 1987: 27). DeVries devised a typology based on material (pottery, stone, bronze) and form, distinguishing six types (1987: 28-29):

1. Round (cylindrical) cult stands (of pottery and of limestone), often having a bowl at their top.
2. Rectangular pottery stands with 1-3 stories, “easily recognizable” (by shape, windows and/or doors) as houses.
3. Rectangular limestone stands, which are altars.
4. Bronze tripod stands.
5. Bronze rectangular openwork stands.
6. Small cuboid (clay and limestone) stands that appear in Iron Age II and are incense stands.

While the Yavneh cult stands fall in the second category, they are hardly “houses”; defining the subject is already difficult. What makes an object a “cult stand”? We do not know the ancient terms for these vessels. When we do have ancient terms in written sources (in rare cases, and then in a specific linguistic and cultural context), we are often not sure which objects are meant. Contexts do not always prove a cultic function. What criteria do we choose for typology – the shape, the function, the materials/techniques, or a mixture of aspects?

Understanding the problems involved in setting typological criteria to the hectic world of so-called cult stands lead some scholars to discuss them without a detailed, binding typological scheme. They rather proceed ‘individually’ from object to object, usually according to chronological order and moving from site to site (often discussing groups from one site at a time). This is best seen in the work of Joachim Bretschneider (1991a; 1991b), who defined cult stands in general as miniature representations of sacred architecture (Bretschneider 1991b: 14).

Typologies of site reports are usually suited to finds from a particular site; hence they tend to be more limited than general syntheses. As an example we can look into Tell Munbaqa. Peter Werner published the finds from this site under the title “architectural models”. He defined three types by form, and in his view the objects do not depict real buildings, but just make use of architectural elements (Werner 1998: 1):

1. Tower models, Late Bronze Age (Fig. 3.1: left). One is square, another oval at the bottom and rectangular at the top. They are fenestrated by (mostly) triangular openings and are decorated by incised bands, circles and knobs. One has applied leopards; another has ‘horns’ (used for burnt offerings?); yet another has an opening at the top (used for libation?). Werner (1998: 2) objected to the view that these objects represented towers of

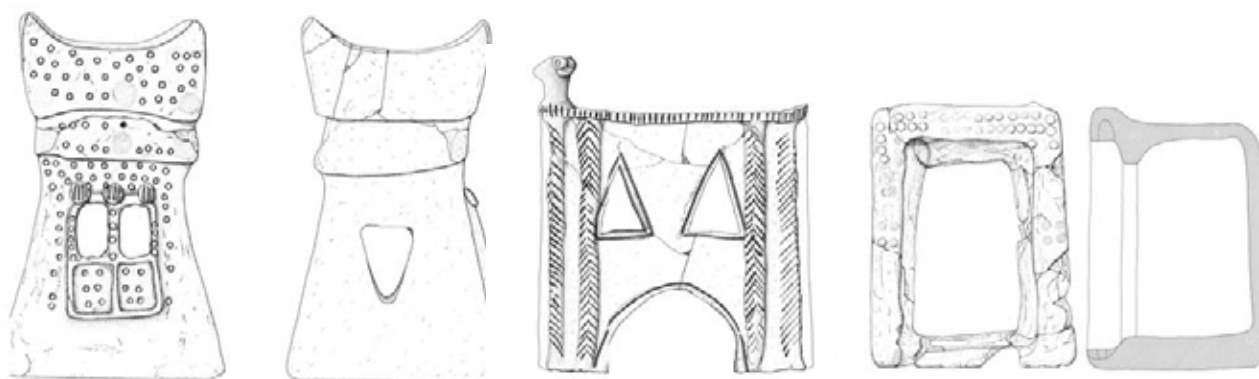


Fig. 3.1: Typology by Werner. Tower model (left), house model (middle) and shrine model (right). After Werner 1998: nos. 9, 12, 23. Not to scale, height of objects from left to right 28, 30.4, 29.7 cm.

temples (since the area lacks “tower temples”). Obviously, the definition as towers relates to height, not to function; and is adopted from earlier studies, mainly from the work of Margueron on the Emar cult stands. Margueron (1976: 193-194, 207, 223, 227) defined “towers” and “houses” based on form. Heights of “towers” always significantly exceed their lengths/depths. But Margueron carefully placed brackets when using these terms and did not imply that the objects reflected real towers and houses (cf. Margueron 2006).

2. House models. Only a few fragments survived, with two subtypes. The first is cubical (Fig. 3.1: middle), dated to the Late Bronze period, usually fenestrated and with applied decorations. It was probably used as a support for placing something on the top. The second subtype is rectangular at base, with step-like profile and similar fenestrations and decoration (no. 1, Early Bronze; no. 21, Late Bronze). The form and comparisons suggest that these stepped models were used as altars (Werner 1998: 3-4).
3. Shrine models. The term is used not to denote function as shrines, but models with a door that can be closed (though this is semantically related, thus Werner 1998: 4, n. 11). One model (no. 22) is rounded, resembling a beehive (others would call it jar-like). It has one large opening, decorated by incised bands, with a door now lost. Another is very different: box like and with one side almost completely open, but having a door in origin too (no. 23, Fig. 3.1: right).

Though Werner stressed that none of the ‘models’ is a realistic architectural representation, and that most have only few architectural elements, he named the types after buildings (which in a sense implies a functional, not a formal interpretation). He did not give explicit formal criteria for each type. Yet, the typology is straightforward and seems to serve well the assemblage found at this site.

The current ‘standard’ work on cult stands from the Near East is surely that of Béatrice Muller. She published several articles (notably Muller 2000), but here we will refer mainly to her monograph (Muller 2002), in which she discussed the entire Near East over several millennia. Rather surprisingly, her catalogue holds only 178 items (or 225 – cf. Porter and McClellan 2006: 91). This largely derives from exclusion of many items, especially rounded objects. A notable example is the absence of the round ‘Musicians’ stand’ from Ashdod (Dothan 1970; Dothan 1982: 249-251; Dothan and Ben-Shlomo 2006: 180-184). However, Muller is especially interested in the architectural aspects, and hence her work is crucial for understanding the typology of cult stands and its problems.

Muller defined her subject as “architectural models” (*maquettes architecturales*), so the objects are gathered for their architectural merits and Muller (2002: 81) believes one should arrange them according to a descending order of their architectural realism. Chapter 2 of the monograph is dedicated to “architectural typology” based on form; however, the main criterion for division is not plan but volume. Admittedly, volume is not an ideal criterion (it is said to fit better upper-chamber models than *édicules*, which I shall translate as “huts”). Architectural details are used only to define sub-types. Muller rejects the plan as main criterion, because many plans exist, even for the same category of objects, and a typology based on plan would be “incoherent”. The plan is allegedly “secondary” – but only so, because Muller chose another criterion as the main one; both are arbitrary in the sense that they are modern criteria employed for ancient finds.

Volume is said to have several aspects used in the typology. One is defined as “horizontal” or “vertical”. To put it simply, it means the relation between height and length. By this aspect Muller separated between low models, high models called towers, and huts (the last are said to be only slightly higher than longer). Volume is further defined as decreasing in relation to the horizontal plan (meaning models that have two or more levels, one smaller or narrower – a step like construction); or decreasing in relation to the vertical plan (only for towers, which may have a sort of wider crown, or may change in shape of body). Muller (2002: 82) notes that actually most models have no inner divisions, thus levels are not appropriate for describing them; the levels are usually depicted only on

outside walls and are not real divisions. Two further secondary typological criteria are employed – both architectural: the openings (doors, windows) and “architectural decoration” (niches, ordering of the front, columns, knobs, etc.).

The term “volume” is not simple. Like “plan”, it also is an architectural concept, and the actual typology that emerges finally seems to be based on the number of levels as main criterion, rather than on volume. Three main types are recognized (excluding exceptional/insecure items). Muller does not use type numbers, but section headings, so her first type starts with “B” – I numbered it here as 1):

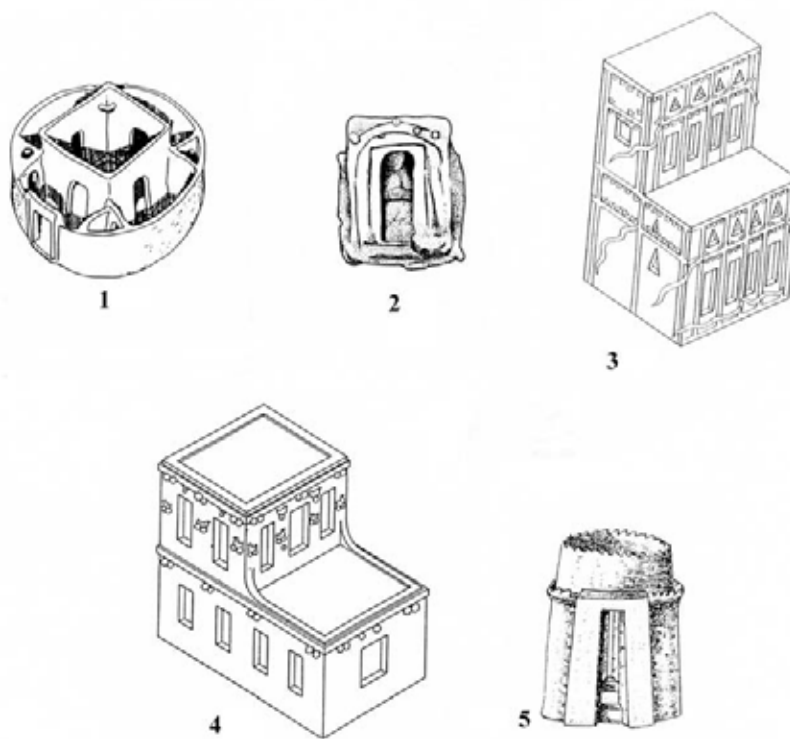


Fig. 3.2: Typology by Muller. 1. One level structure, Mari. 2. Hut, Kish. 3. Multi-level model, Assur. 4. Multi-level house with upper chamber. 5. Tower with indentations, Tchoga Zanbil. After Muller 2000: Figs. 1a, 2a, 4b, 5b, 7d.

1. One-level models of structures (*édifices*) (Fig. 3.2:1-2).
2. Multi-level models (Fig. 3.2:3-4).
3. Towers (Fig. 3.2:5).

In fact, Muller does not explain well the criteria for her main types. Types 1-2 are clearly distinguished according to level. What about “towers” – do they have levels, is their volume distinct from type 2? If volume is the main criterion, one would expect it to form the main types, with other criteria used for subtypes perhaps. Yet here level differentiates two main types, and the distinction of “towers” appears as if granted. Each main type is separated into several subtypes – which are further divided, until the discussion often breaks down to individual items or to very small groups (2-3 items) from sites. One-level structures include:

- 1A. Structures with inner division (but with various plans, sizes, and installations; Fig. 3.2:1); these are not functional but they realistically portray buildings. They are further divided into 4 subtypes – one of these does not have inner division (Muller’s B.1.4). They are scarce and scholars explained some as domestic houses, others as shrines. Muller believes they all have the same “architectural essence”; therefore, they should have the same meaning – which one remains unclear (Muller 2002: 83-84).
- 1B. Rectangular models (*parallélépipédiques*): these are described as lacking internal division but “extremely heterogeneous”, though they are also extremely few. They are seen as practical objects in architectural attire, rectangular and with “simple volumes”.
- 1C. Huts (*édicules*, Fig. 3.2:2): models with simple or complex volumes, having usually one large opening (door) and emphasis on one side, which is the front. These are divided further to two main subtypes (with or without columns); further subtypes are listed (detached or applied columns; with or without fronton; rounded, apsidal and rectangular – Muller 2002: 86-87). Such huts appear from the Early Bronze period till the Iron Age.

Multi-level models have several main sub-types too:

- 2A. Models that decrease in (horizontal) volume-houses with an upper chamber (*à chambre haute*; Fig. 3.2:4). This is the largest series (18 secure examples); their name was coined by Margueron. One may describe them as an arrangements of three cubes, of which two are superimposed; the height (except in one) is always less than the length. Many have doors and fenestrations and some have inner divisions.
- 2B. Models from Assur with ‘vertical’ volume (meaning higher than longer; Fig. 3.2:3). They have many levels, so are unlike type 2A; their volume is also descending; they have many different interpretations.
- 2C. Rectangular models probably with horizontal volumes. There are only 2 items here from Uruk, one broken. Muller (2002: 101) actually writes that all the 64 multi-level models except two are rectangular.

Subtypes of towers are defined by appearance (or lack) of arrangements that have architectural connotations, because it helps to create coherent types geographically and chronologically (Muller 2002: 91). “Paradoxically” towers have only one level of openings. Their subtypes are:

- 3A. Towers with a throne of ‘horns’ – first found at Emar in 1972 (Margueron 1976), these have ‘horns’ atop a protruding band or part at their upper end. Some are rectangular in plan, some round, some pass from round to rectangular, so the plans vary.
- 3B. Towers with indented thrones (*merlons* or *créneaux*, Fig. 3.2:5). Most are square in plan; some with a decreasing volume; others without it, but there are many differences and variations among them.
- 3C. Models that resemble towers by their single volumes – further divided into subtypes. There are rectangular ones with decrease in volume (the Beth-Shean cult stands, Muller’s nos. 133-137). Others are rectangular without change in volume (Muller’s nos. 154-5, 157-158). In general, this subtype too is defined as very heterogeneous with examples that often have very little in common with each other, dispersed from third-millennium BCE Mesopotamia to Iron II Israel/Palestine (Muller 2002: 95). Finally, there are also round models in this type (but only one certain example, no. 14).

Muller returns to “the round and the rectangular” later, rightly pointing out that there are series that are only (or mostly) rectangular, while other series include both forms. The huts for example include round, rectangular and square forms. This is sometimes a matter of period, but in some sites the various plans appear together; so plans are not meaningful for architectural interpretation in her view. Similarly, towers show various plans, sometimes they are explained by different regions/periods; when appearing together, Muller (2002: 100-101) suggests that the differences relates to production processes. Wheel made pottery is dominated by round forms (many huts, but even towers including some not round!), while rectangular forms fit handmade items (*modelage*). Function does not seem to play a role here.

Muller’s typology is complex and the concept of volume not very well explained. Volume is also related to form – hence to plan, and plan is a major, one may say even unavoidable concept in architecture (cf. Margueron 2006: 207-208). Muller’s typology often groups together objects from distant places in time and culture (cf. Porter and McLellan 2006: 91-92). Yet, her study remains invaluable and holds a large collection of ‘models’.

3.2. TYPOLOGIES OF CULT STANDS – THE SOUTHERN LEVANT

The following studies were devoted more specifically to cult stands from the Southern Levant, and are thus important for the discussion of the Yavneh finds. Three scholars presented general syntheses, which are discussed first; followed by additional views of scholars who treated some aspects of this issue.

1. PIERRE DE MIROSCHEJJI (1999)

De Miroschedji (1999) offers what he calls a functional typology of three categories of “architectonic models” found in Israel/Palestine:

1. Pottery ossuaries of the Late Chalcolithic period, found in tombs, allegedly related to ancestor worship. Not all have shapes of houses (Fig. 3.3:1).
2. Supports or offering stands, mostly from the Late Bronze and Iron ages. They “exhibit architectonic features” and probably represented temples of a fertility goddess.
3. Tabernacles that “were conceived” as miniaturized sanctuaries of a female deity. These are not really models of cultic buildings, but rather symbolic evocation of them, used as receptacles for divine images. Tabernacles appear in the Early Bronze Age (Fig. 3.3:2), but are frequent in the Iron Age II (Fig. 3.3:3-4). De Miroschedji explains them as symbolic images of the *qubbah* associated with the sacred marriage in the context of Canaanite fertility cults.

De Miroschedji (1999: 44, 78) says that “architectural models” is only a term of convenience, since the objects do not represent buildings in any faithful manner. If this is so, it would be better to avoid this term.

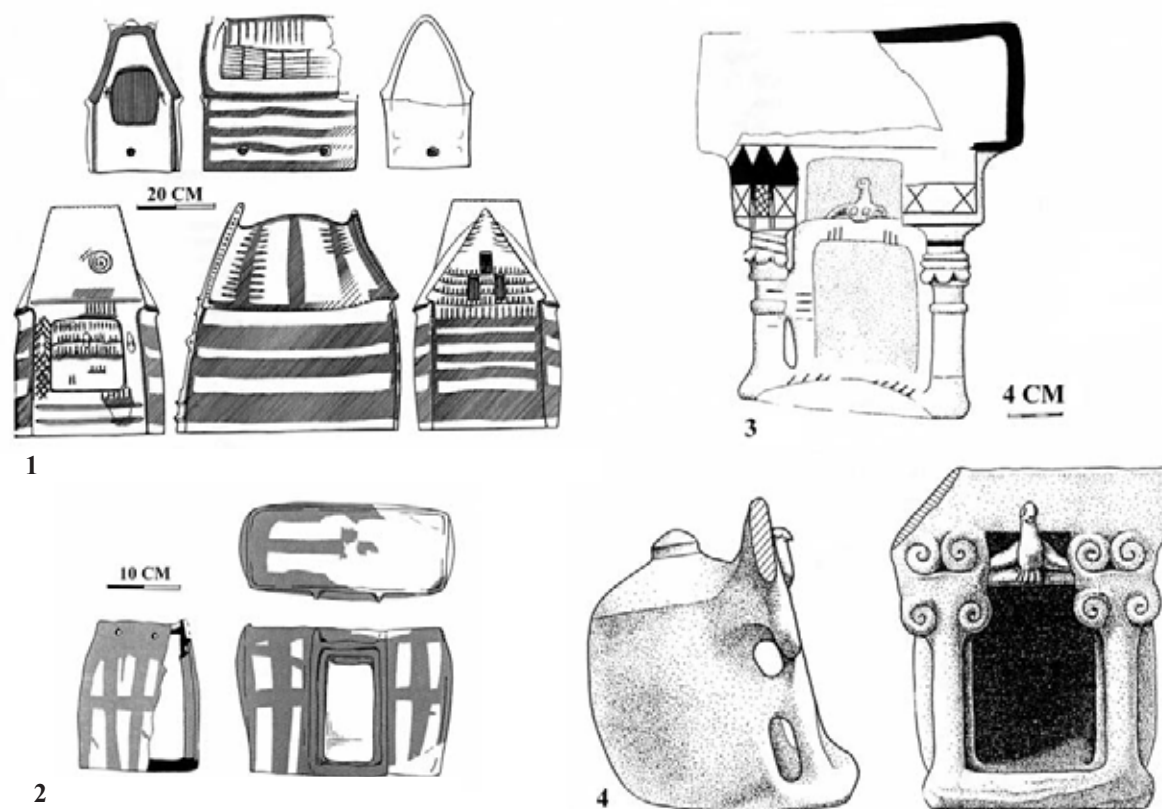


Fig. 3.3: Typology by de Miroschedji. 1. Chalcolithic ossuaries. 2. Early Bronze Age tabernacle from Arad. 3-4. Iron Age tabernacles from Transjordan, after de Miroschedji 2001: Figs. 1, 13, 21.

Maintaining it brings him to add the Chalcolithic ossuaries – objects completely removed in time, function, context, and cultural relation than the later cultic stands – just because of their resemblance to houses. By lumping ossuaries and cultic stands in the same study, de Miroschedji is forced to mention also Herodian period ossuaries from Israel/Palestine – but he does not discuss them, because “*ils n’ont pas de relation directe*” with the objects treated in his article (de Miroschedji 1999: 47). The same lack of relation holds true for Chalcolithic ossuaries as well.

The group of tabernacles lumps together rectangular Early Bronze age “house models”; Middle and Late Bronze age rectangular and jar-like objects, and shallow or deep tabernacles with fronton of the Iron Age (de Miroschedji 1999: 66-77, Figs. 13-23). Here the difficulties with employing a functional typology are obvious. How do we know that Early Bronze Age “house models” functioned as symbolic models of cultic buildings? This may well be the case, but is not proven. None of them was found with an image inside or in a clear-cut cultic context.

In the category of “supports” de Miroschedji finds the following subtypes:

- 2A. (Round) pedestal bowls, often fenestrated, seldom decorated with figures. Their prototypes appear in the Chalcolithic period (de Miroschedji 1999: 47-48, Fig. 2).
- 2B. Open stands (Fig. 3.4). These are open from two sides – bottom and top – and functioned as stands for a bowl on top (in the Late Bronze and Iron I, bowls are sometimes found with them). This type appears in the Early Bronze Age, when those from ‘Ai are rectangular (Fig. 3.4:a-b). All the later ones are round (Fig. 3.4:c-g; de Miroschedji 1999: 48-51, Fig. 3).
- 2C. Rectangular stands with a straight top that evoke a construction (Fig. 3.5). Usually, they have a protrusion around the top, closing a shallow basin. They appear between the 13th and 9th, mostly in the 10th-9th centuries BCE, only in coastal sites, with minor variations between sites (de Miroschedji 1999: 52-66, Figs. 4-10). They were used both in public and private cults. A vessel was added at the top, or something placed directly on their basin (de Miroschedji 1999: 63).



Fig. 3.4: Typology by de Miroschedji. Supports type 2B; after de Miroschedji 2001: Fig. 3.

A problem arises for Types 2A-2B. Why include them in a study that aims to discuss architectural models? These round vessels with bowls do not resemble buildings and cannot even be explained as symbolic representation of them. De Miroschedji's answer is that since some of them are painted or carry figures (e.g., the Ashdod stand), this relates them with the same functional purpose as the architectural supports (de Miroschedji 1999: 51). Based on this logic, we should add to the corpus all kinds of objects that functioned as "supports" in cultic contexts. For example, stone and clay altars were used as supports for sacrifices and burning of incense. Caryatids and pillars like Jachin and Boaz in the Jerusalem Temple too, and these have concrete architectural meaning; maybe anything that has similar painted or figurative motives.

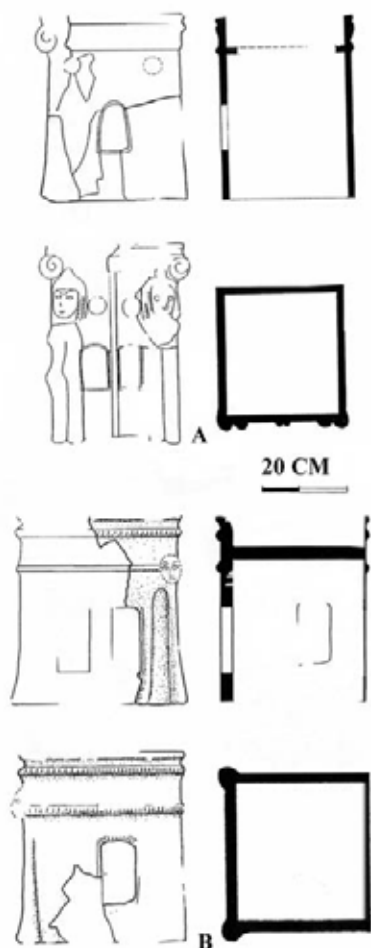


Fig. 3.5: Typology by de Miroschedji. Supports from Megiddo, type 2C; after de Miroschedji 2001: Fig. 6.

De Miroschedji (1999: 65-66, n. 70) concludes that all three subtypes functioned as supports. Hence Muller's discussion (in earlier articles than her monograph) of functions of certain forms of stands as incense burners, flower pots or libation vessels is "obsolete". He also thinks that all the stands were used for burning offering of cereals – the Biblical *menāhot*.

De Miroschedji's offers a cultic interpretation for all the objects he discusses; yet here too one may voice doubts. Chalcolithic ossuaries are receptacles for burial, not related to cult unless if we see all burials as something cultic. Religions and cults must have changed considerably between periods. Thus, to find the same cultic interpretation for objects that are functionally different and 2000 years apart is somewhat difficult. The interpretations are far from proven – "ancestral cults" and "fertility goddess" are rather vague concepts. Did the Israelites of the Iron Age have a real cult of ancestors, though they had no concept of personal resurrection and recognized only a gloomy, shadow-like existence of the dead?

2. ZIONY ZEVIT (2001)

In his book titled "Religions of Ancient Israel", Ziony Zevit (2001: 314-343) devotes considerable space to "ceramic stands and model shrines", but does not offer a detailed general typology. Most of his discussion is dedicated to iconography and meaning.

Zevit distinguishes between stands and model shrines (the last called *naïskoi* by others – on these see Weinberg 1978; Seeden 1979; Mazar 1985; Karageorghis 1996; Maeir and Dayagi-Mendels 2007, with references). He then reviews stands by sites, speaking about plain stands ("found primarily in houses", p. 314, but not discussed further); fenestrated stands and decorated stands (the last are fenestrated too, but also have representations of plants, humans and animals). In his view, "the whole range of fenestrations, rectangular, round, oval and triangular"

is attested in Palestine before the Iron Age, so makers of Iron Age stands "possessed a range of conventional designs from which they could draw" (2001: 314). Zevit writes that decorated stands are sometimes formed "in the shape of shrines although their function as stands remains apparent" (2001: 324) – they are pedestals for images, libation stands, braziers for incense or offering stands for grain/food. If so, modern scholars have aptly named these objects, and there is no need to ponder if the term "stand" is accurate.

Zevit writes that "model shrines" often carry similar decorations, though not so complex, but are different in function from cult stands in that they were not designed to function as stands. Model shrines also reflect real buildings – they are miniatures of actual shrines, representing the varied forms of Iron Age shrines and used as replacement of sorts (Zevit 2001: 328-9, 339). Zevit (2001: 324-5) views the Ta'anach cult stands as representing architectural features of temples, but not as realistic models of them. However, the Megiddo stands "are shaped like buildings" and their makers "were attempting to represent real structures by providing actual details with no bearing on the functional use of the artefacts as stands. I consider the stands [from Megiddo] models of real buildings" (Zevit 2001: 326-7). All decorated stands, in fact, had the same function – real stands. They were "fancy elaborate pedestals providing a slightly elevated offering area. Their 'business' part was their carrying area, the roof of these buildings" (Zevit 2001: 328; see also Smith 2004: 183-185).

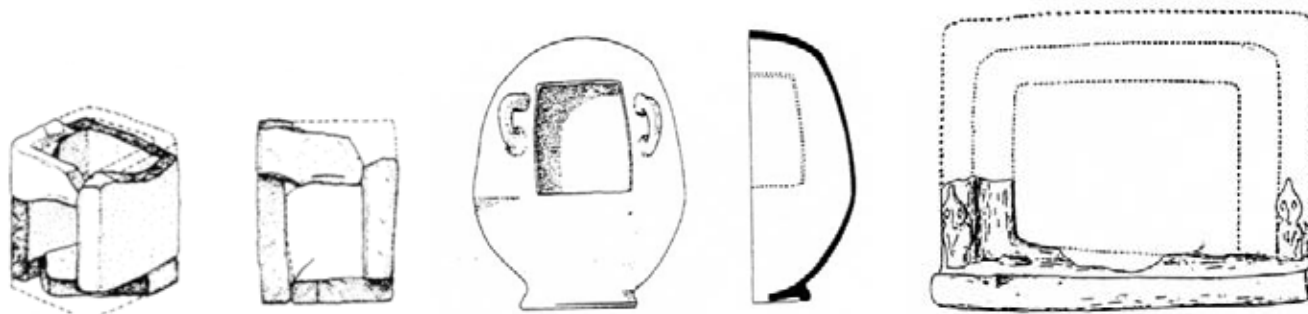


Fig. 3.6: Typology by Katz. Model in imitation of house from Jerusalem, height 8.8 cm (left); Jar like model from Tel Kinrot, height 31.5 cm (middle); shrine model from Gezer, width 21 cm (right). After Katz 2006: Figs. 2:2, 18:2, 24:2.

3. HAVA KATZ (2006)

By far the most detailed and recent study of cultic stands from the Southern Levant is the PhD thesis of Hava Katz, which treats ceramic models from the fifth till the first millennia BCE (Katz 2006). The total number of items discussed is 87, mostly from the Late Bronze and Iron Ages. Katz does not give catalogue numbers, but names the objects after sites (Hazor 1, Hazor 2, etc.). Katz (2006: vi) explains that the division into typological groups is a complex task: “Almost every scholar who has dealt with the subject has developed his own categorization, based mainly on examples from cultures outside Eretz-Israel, and every typology has its problems.” Katz (2006: 3) rightly rejects a functional typology, since we hardly know the exact function/s of many models. She also rejects (after brief mention) typologies by form suggested by Muller (2001: 192), de Miroschedji (1999: 25; yet his was a functional typology), Werner (1998: 1-4) and Seeden (1979), since these in her view do not fit the items from the Southern Levant.

Katz distinguished four main types, but states that there is no clear cut division between them and exceptions within each group are common:

1. Models in imitation of houses and shrines (in the Hebrew text, “models in imitation of houses”; Fig. 3.6: left).
2. Jar-like models (in the Hebrew text, “round closed models”; Fig. 3.6: middle; the most famous of this type is the Ashkelon one with its silver calf, Stager 2006).
3. Shrine models with elaborate façade (in the Hebrew text, “models with emphasized façade”; Fig. 3.6: right).
4. Tower shaped models (Fig. 3.7).

The changes between the terms in the Hebrew and English texts are not intentional; but the typology is not fully formal if the types are defined by what they imitate or symbolize – houses, shrines, etc., as this already is an interpretation of form and not the form itself. Katz (2006: 3) says that her types follow the principle of an order of forms from “open to close”; the same principle is used in pottery studies (e.g., Amiran 1969). However, how does one define open and close in complex forms like cult stands? Do we mean the top side only, as is the case for pottery vessels discussed by Amiran; or do we count fenestration? In any case, jar-like models (her second type) are more closed than many items of the following types (3-4). In fact, Katz does not explicitly state the principles of her typology – what criteria served to define the types. One has to seek them from the descriptions of types that follow later on. There, we seem to find a typology that is a mixture of functional and formal attributes.

The models in imitation of houses allegedly have “clear relation to houses and to architecture. Houses are used as living places, work places or halls for a god” (Katz 2006: 17). These models are “engineering complexes composed of fixed details.” Usually these models have closed forms, round or rectangular with roofs, floors, windows, doors and sometimes internal division. But there are also open forms depicting porches, courts, etc. This group is further classified according to the number of stories (one storey; more than one).

Round closed models (Katz 2006: 44) are said to be similar to jars, jugs and other pottery vessels. They have an opening (interpreted as door) at the front with handles at its sides. This group, then, has a clear definition by form. They are further divided into miniature models and models shaped as daily life vessels.

Models with emphasized façades are “open at one side and closed on the other three sides” – this is the form called by others *naïskoi* and according to Katz, they depict temples (Katz 2006: 62). Here three subtypes are found:



Fig. 3.7: Typology by Katz. Tower models from Megiddo. After Katz 2006: Pl. 34:2.

deep and shallow niches (forming one type – the terms deep and shallow are confusing); models with two niches; and plaques.

Tower-shaped models are said to be functionally “cult stands” or “incense stands”. They have a narrow, slender body whose height is twice the width. They are round or rectangular but have no inner division. Unlike types 1 and 3, they have no large doors (Katz 2006: 91). While closed house models (type 1) show some corporeality to existing buildings, tower models express an abstract attitude with few architectural features. In fact, the classification between tower-like models and other common stands is said to be based on plastic additions that represent sacred buildings (Katz 2006: 91). Katz divides the ‘tower models’ into three subtypes:

- 4a. Tall stands, with or without a ‘bowl’ like top.
- 4b. Tall, rectangular or round stands, with a rectangular basin at the top, often with ‘horns’.
- 4c. Low rectangular stands.

How can low stands (4c) form part of a general type defined as high towers (4)? They should have been classified separately. In any case, the typology mixes assumed functions (imitation of houses or shrines) and forms. Naturally, it fits Israel/Palestine better than typologies that include also Mesopotamia and Syria. In my view, a large part of the difficulties of general typologies is due to their vast scope of study, which seeks to encompass all ‘models’ spanning millennia.

4. OTHER STUDIES

Garth Gilmour (1996: 226-236) divided cult stands by form into three types: round (or cylindrical); rectangular “box shaped or house type”; and finally the rectangular “Ta’anach type” that is similar to the box-shaped type, but has several levels. The last two types appear only in the Iron Age and are mainly found in the northern valleys – “box shaped” ones only at Beth Shean; the Ta’anach type appears at Ta’anach, Megiddo, Pella and perhaps (as fragments) also at Shiloh and Jerusalem. Othmar Keel and Christoph Uehlinger (1998: 154-163) discussed under the term “cult stands” the rectangular, figurative clay stands from Ta’anach - but also the round musicians’ stand from Ashdod. Other objects are termed shrine models, but Keel and Uehlinger focused on the iconographical aspects and not on typology.

In several works, Christian Frevel (2003, 2008) has dealt with cult stands from Israel/Palestine, mainly with their function and symbolic aspects. Frevel (2003: 152, 155, Fig. 6) sees most of the cult stands as offering stands; their total number is 100-150, including those from the antiquities market. His discussion moves from simple, round stands without figurative art, which he sees mainly as functional objects, to the more elaborate, often rectangular stands with figurative art. The later are understood as means of communication or media – being symbolic votive objects. Like Bretschneider, Frevel (2008) does not offer a general typology, but discusses objects according to sites, stressing regional traditions or features. He adds a very important discussion for understanding the function/s of cult stands, which we will review later (Chapter 11, below).

Many studies treat the Ta’anach cult stands (e.g., Stuckey 2003: 146-7). In the excavation report, Frick (2000: 114-129) follows the typology of Gilmour and sees the Ta’anach stands as models of shrines whose fenestrations represent actual windows. Beck discussed these and other cult stands, but was primarily interested in their art and function (Beck 2001: 168-174). In her often cited 1994 study, Beck (2002: 392) noticed only two types in Palestine/Israel: painted cult stands, mostly in the coastal area and northern valleys, as against cult stands with relief and incised decoration typical to the hill country. This typology is neither functional nor strictly formal, but based on the type of finish or decoration. Relief and incised decoration appears also in the lowlands and the traditions are closely related (Beck 2002: 413). Beck obviously did not include all kinds of objects, such as *naïskoi*, shrine façades, and jar like ‘models’ as part of the repertoire of cult stands.

In a preliminary publication of finds from Tel Rehov, Amihai Mazar (2003: 150-151) suggested that the square or rectangular objects termed cult stands from Ta’anach, Megiddo, Pella and other sites are altars, not models of houses or shrines. If so, they should not be grouped as part of a category called ‘cult stands’ together with various other objects, although Mazar did not write this explicitly.

Wolfgang Zwickel (2006: 67), in discussing the Ta’anach finds, mentioned three types of cult stands in Iron Age I/IIA Palestine/Israel:

1. House models with open front, high roof, sometimes tree pillars on the sides (*naïskoi*).
2. House models that are rounded or shaped as beehives (e.g., Kamid el-Loz, Tell Deir ‘Alla).
3. Square stands (such as those from Ta’anach and Megiddo).

Michelle Daviau (2008) made a thorough review of cult stands from Transjordan (they are relatively few – 21 examples, mostly fragmented). She followed some aspects of Muller’s typology, but noted that third-millennium BCE objects are very different from the later ones. Not all of Muller’s types appear in Transjordan. In general, Daviau separates simpler, round stands (supporting a bowl or a lamp) from tall, heavily decorated supports, like

those of Ta'anach, whose "architectural features are not the principal variable in their classification" (Daviau 2008: 293). Her typology is formal, since she is aware that the question of function/s of cult stands is not resolved (Daviau 2008: 294). Five types appear in Transjordan:

1. Fenestrated models of houses or temples with figurative art; single- and multi-level.
2. Tower models – due to fragmentary conditions, not clearly distinguishable from the former category (Daviau 2008: 294).
3. One-room *naïskoi*.
4. Pot-shaped shrines – only one known, with rounded jar-body, a knob at the top, porch and two columns (Daviau 2008: 298; PAM R40.286).
5. Small niches open at the top.

3.3. WHERE DOES YAVNEH FIT IN?

It is interesting to test the typologies we have reviewed, by trying to see how they fit the cult stands from Yavneh. We will do so only for general syntheses.

In Muller's typology (2002), the Yavneh cult stands fall into an extremely minor type of rectangular models with one level (type 1B, above). It has only 6 examples and is so heterogeneous, that "it barely represents a type" (thus Muller 2002: 102). Alternatively, maybe the Yavneh cult stands fit an exceptional subtype, of rectangular models with "horizontal aspect" (Muller 2002: 95, E1; including the stands shown in Fig. 3.7). However, they are also defined as a marginal collection of objects. In any case, a minor and ill-fitting subtype must now become the largest in the entire Near East, with 119 secure examples. More difficult will be the fact that the Yavneh cult stands will have to be related to far-away objects from Mesopotamia and Syria, even from the third millennium BCE, which do not seem related to them.

In de Miroschedji's typology (1999), the Yavneh cult stands must fall under "supports" (type 2), but this remains impossible. They cannot fit type 2A (a type open from both sides, mostly round in form, used for placing a bowl on the top); yet, they also do not fit type 2B (which is on level at the top). The Yavneh cult stands cannot be divided among these two subtypes, since they did not serve as "supports" and were not used for burning cereal offerings (Chapter 11, below). So perhaps Muller's discussion of function is not obsolete after all.

Zevit's typology suffers from the same handicap as that of de Miroschedji, in that the "business side" of the Yavneh cult stands does not fit in: they are not supports; they do not seem to represent real buildings. The data on Iron Age houses and temples in Israel/Palestine (Biran 1982; Netzer 1987; Mazar 1987; Herzog 1997; Faust and Bunimovitz 2003, etc.), as well as on architecture in Iron Age Philistia specifically (Dothan 1982; Mazar 1980; 2000; Whincop 2001-2002: 27-31; Mazow 2005; Stager 2006b, etc.) do not show any such buildings. It is true that elongated apsidal temples and domestic houses are known from Geometric period Greece. Such temples were found at Antissa (Lesbos), Eretria, Mycenae and Galataki (Solygenia). They were constructed with stone foundations and covered by steep thatched roofs and they had porches with pairs of columns at the sides of the entrance. At Eretria, these structures (the 'bay hut' and the 'Hekatompedon') had a row of columns inside, supporting the wooden construction of the roof, which must have been slender (Coldstream 2003: 322-324, Fig. 104). In the Perachora temple, a clay temple model was found, showing such a temple, having small rectangular windows above the door (Coldstream 2003: Fig. 103). Although it is very tempting to suggest that the Yavneh cult stands originated in such Greek apsidal temples, this seems doubtful. First, the earliest apsidal temples in Greece appeared only c. 800, a bit too late to inspire the Yavneh potters; while the Philistine arrival to Yavneh occurred much earlier (in the Iron I). Before the 8th century, such structures appeared only as houses in the Aegean world, not as temples. Second, the apsidal temples of Greece had a porch at one narrow side, unlike the complete elliptical form of the Yavneh stands. Third, apsidal temples had high and even curving roofs, but these do not resemble the peculiar curving forms of the Yavneh stands. The Yavneh stands also do not arrange well according to plain, fenestrated and decorated. Some Yavneh stands are not fenestrated, yet decorated with figures; others are fenestrated but have no figures; one (CAT65, Pl. 19:2) is not fenestrated, but built out of slabs; yet I hesitate to call it plain.

In the typology by Katz (2006), the Yavneh stands would have to come in type 4, "tower models", then be assigned to the third subtype (4c, "low stands"); but they do not fit well there, since many are not rectangular.

The typology of Daviau (2008) seems to fit Yavneh quite well – the stands would fall into her first type, though requiring changes of definition (since not all are fenestrated and not all carry figures).

We should not take this test too harshly. Former typologies could not envision the Yavneh cult stands. Some could be updated perhaps by new types. The vast scope in time and area of some of these general typologies is the major culprit, which lumps together different objects in a mixture of formal and functional criteria.

3.4. TYPOLOGY FOR YAVNEH

1. PRINCIPLES

As Katz noticed, almost every scholar devises his or her own typology; so would I. Fifty years have passed since “New Archaeology”. Its most admirable contribution was the demand for explicitly stated principles and theories; so I will try to state explicitly the criteria for defining the types.

One major difficulty with former typologies is the mixture of form and function. Since there are debates about the function/s of the objects under discussion, it is impossible to use function as a criterion for typology. Yet even scholars who understood this have not always kept this principle in practice. A second difficulty relates to the fact that typologies are always arbitrary to some extent. We make our own terms; they are not excavated from the ground, as J.L. Borges shows in his essays on language and classification (e.g., Borges 1970). Different scholars use the same term with various meanings, for various objects. If terms are arbitrary, we cannot take it for granted that objects are cult stands or are architectural models – they are only called thus.

The term “architectural models” is unfortunate. It is not a formal definition, but a functional one. Scholars who used this term have searched for models of buildings. The more they searched, the more it became clear that most of the objects were not models – they were not miniatures or replicas of buildings (Margueron 2006). Scholars who continue to use this term may claim that the issue is not the reality of representation; it is enough for objects to symbolize buildings. However, this is verging on circular reasoning, because it leaves no criteria for defining these objects. Archaeologists deal with material objects, using functional and formal tools. Of course they deal with the symbolic too (e.g., Hodder 1982; 1989); but there are no symbolic typologies as such, because an object may refer arbitrarily to any other object – the “signifier” and the “signified”, to use de Saussure’s terms (1974), or the “symbol” according to Peirce’s (1977) system of icons, indices and symbols. Unless there are explicit written sources, we do not know what an object symbolized to those who used it in the past. We must realize that the objects under discussion are constructions of sorts – constructed by the potters from various parts. Any construction, from the most humble and fragile to the largest and most awe-inspiring, can be described only by the language of architecture. We do not have different languages for buildings and for cult stands. We use similar architectural terms (walls, roofs, windows, floors) to describe the Empire State Building, a Lego toy house, and a chocolate box with a transparent ‘window’. The fact that we use architectural terms does not relate these objects with buildings – real or symbolic (Kletter, Ziffer and Zwickel 2006: 160-151; this is why we use neutral terms as far as possible, for example, openings instead of windows). Those who claim that it is possible to define “architectural models” as a category of objects that have a *symbolic* relation to architecture would have to include chocolate boxes in it, as well as countless other objects.

Possible relations between the objects and architecture must come under a discussion of function and meaning, not as part of criteria for typology. With round, usually wheel-made stands (with bowls at the top, or shaped as chalices) one could employ instead of “cult stands” the more neutral term “ceramic stands” (e.g., Betancourt et al. 1983; Kountouri 2005). However, the Yavneh objects discussed here are very different; they have close connections in iconography to the so-called ‘cult stands’, hence using a new term for them would just add to the confusion. We use here the term “cult stands” for convenience, without implying that the objects functioned as stands. That they are cultic is deduced by context, not by shape.

If a typology must be formal, it cannot use terms like towers or houses, which are already an interpretation, unless if they are clearly defined by form. At Yavneh, a cult stand is defined as follows: a clay construction made by hand, having one level only and one front, which is the side that is more emphasized by fenestration, decoration and/or figurative art (the long side opposite it is called here back). The stand is always longer than higher, the sides are shorter (narrower) than the front and the back. The base is completely open, the stand rests either directly on the ‘walls’ (meaning the four sides) or (seldom) on short legs cut from the walls.

In this chapter we do not discuss cult stands from other sites and will not offer a general typology for all cult stands.

2. CRITERIA

The catalogue (Catalogue 1 below) includes 119 cult stands. Five of them are too fragmented to be clearly identified by types (CAT115-119). These are not included in the typological study. We are left with 114 cult stands. These are divided into main types by plan. More accurately, by “plan” we mean the contour of the walls as seen from above, but at the height of the base. This is important to state, since some stands change their plan, in that the plan at the base is different than that at the top.

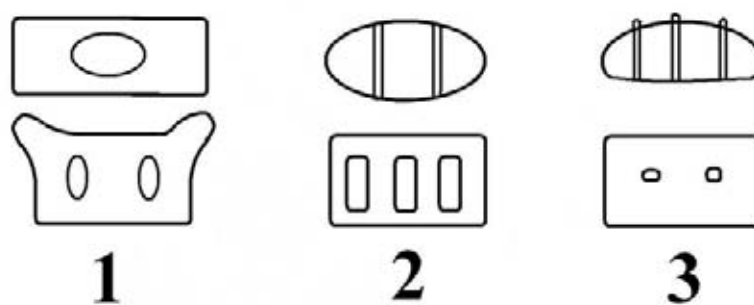


Fig. 3.8: Schematic drawings of the main types; side view (at bottom) and view from above (top).

All the Yavneh stands fall into *three main types* (Fig. 3.8):

1. Rectangular stands (CAT1-77; see Pls. 4:1, 17:2). This is the most common type among the Yavneh cult stands, with 77 examples that form roughly two thirds (67.5 %) of the corpus. It must be pointed out that these cult stands have somewhat rounded corners, perhaps due to their manufacture by hand. Thus, their plan is actually rectangular with rounded corners (the same is true for the shape of many openings). However, for the sake of convenience we call them rectangular.
2. Elliptical stands (CAT78-102; see Pl. 25:1). These stands have an elliptical plan. They form the second largest group at Yavneh, with 25 examples (nearly 22 percents of the corpus).
3. Ellipto-rectangular stands (CAT103-114, Pl. 25:2). This type is the least common, with only 12 examples (10.5 percents) of the assemblage. Cult stands in this group are basically elliptical, but the potter/s flattened one long side during the manufacturing process, and the flattened side almost always serves as the front. As for stands of type 1, also in this type the corners of the front side are not sharply angular but more rounded.

The cult stands are further divided according to *secondary criteria*:

1. Shape of roof (as viewed from the side) – it can be concave (rounded, saddle-like, with the sides higher than the center; see Pls. 8, 10), or straight (roughly on the same level, or barely rising at the sides; Pls. 11).
2. Openings in the roof (as viewed from above) – the number of openings and their shape. Concave roofs usually have one central opening, sometimes two openings. The openings can have various forms (usually rounded or rectangular with rounded corners). Straight roofs usually have rectangular openings or very narrow, slit like openings, separated by tying-beams. By tying-beams we mean the sort of ‘fingers’ of clay that stretch from the front to the back between openings (for example, Pl. 14). The number of the tying-beams varies from one to four. Thus, concave roofs with one opening have no tying-beams, while those with more than one opening also exhibit tying-beams.

In a few cases, the tying-beams are arranged in an X-shaped (or cross-like) construction, leaving four openings in the roof: two along the front, two along the back (Pls. 18; 108:1). Three more forms of roofs appear, though they are extremely rare at Yavneh: completely closed; completely open (without tying-beams, all the roof area being one large opening); and one straight roof with 6 rounded openings arranged in two rows (CAT101, Pl. 135:2).

3. The number of openings at the front. The front can be solid, having no opening (this type includes openings made for heads of figures, which were in origin filled in by the figures and only now appear as holes); other fronts have one to four openings.

A few stands were classified exceptionally by other features – the use of pillars or columns instead of figures in the openings (CAT52-54) and the appearance of ‘legs’ at the bottom (CAT65-69). Here we deviated for the sake of flexibility, in order to facilitate the iconographic discussion (Ziffer, Chapter 5 below). We hasten to add that it would not have been difficult to classify these cult stands by the same criteria used above; and that they too are classified by form, not by any assumed functions.

No further division is required, since it would result in breaking the corpus into individual stands. The typology arranges the cult stands by general form (= plan), then by shape of roof (concave, straight, the number and form of tying-beams); finally by front (solid, with one to four openings). The front is a minor element for the typology (though major for the iconography), used when plan and roof shape do not suffice.

TABLE 3.1: Typological Details of the Cult Stands

Cat	CS no.	Type R, E, P + thick.	General size cm. L, H, D	Roof type C, S	Tying Beam X, F	Front open. + form	Size of front openings (height, width)	Side open form	Back open. form	Decoration C, K, Ri, Ro, P
1	41	RT 2.0	23.7, 18, 13	C1	-	-	-	1 rc	-	K, Ro, P
2	8	RT 2.5	25.5, 18.2, 13	C1	-	-	-	1 rn	-	K, Ro
3	9	RT 2.6	24.3, 17.8, 11.7	C1	-	-	-	1 rn	-	K, Ro
4	24	RS 2.3	23.2*, 17, 18	C1	-	-	-	1	-	K, Ro
5	66	RT 2.1	26, 16.6, 15.4	C1	-	-	-	1 rc	1 sq	K, Ro
6	74	RT 1.7	26.5, 18.1, 13.3	C1	-	-	-	1 rc	1 rc	K, P
7	3	RS 2.5	24.4, 16.9, 14	C1	-	-	-	1 rc	-	K, Ro
8	96	RT 1.6	23.8, 18.5, ?	C1	-	-	-	1?	?	K, Ro
9	114	RT 2.2	15 base, 15.9	C1	-	2 rc-rn	4x2.7, 3x3	1 rc?	?	K, P
10	113	RT 2.0	15.5, 15.8	C1	-	2 rc-rn	2.5x2.5		?	K, P
11	11	RS 2.2	24, 16, 13.8	C1	-	-	-	1 rc	-	K, Ro
12	103	RT 1.7	21.5, 12.1, 11.3	C1	-	2 rc-rn	4x2.6, 3.3x2.7	1 rc	-	K
13	98	RT 1.8	20+x, 12.5, c.12	C1	-	2 rc-rn	3x2.2, 2.8x2	1 rc	-	K
14	40	RT 2.4	33.6, 20, 15.5	C1	-	2rc	6*x10.5, 5x10.8	open	1 rc	K, Ro
15	23	RT 2.0	24.3, 17.9, 15	C1	-	2 rc	8.8x3.4, 9x3.4	1 ir	-	K, Ro
16	71	RT 2.7	27.8, 18.6, 14.4	C1	-	2 rc	9x4, 9x3.7	1 rc	-	K, Ro
17	82	RS 2.2	30.2, 19.6, 13.4	C1	-	2 rc	13x3.5, 13x3.3	1 ir	-	K, Ro, P
18	73	RT 2.3	30, 20.7, 18	C1	-	2 rc	13x4; 12.5*x4	1 rn	-	K, Ro, P?
19	15	RT 1.6	24.7, 16, 14	C1	-	2 rc	9*x3; 9x3	1 rc	1 rc	K
20	109	RS	19, 18.3, ?	C1	-	2 rc	10.7x4	1?	?	K
21	115	RT 1.4	23.2, 15.8, 13	C1	-	3	5.7x2.3, 5.1x1.8	1 rc	1 rc	K, Ri, Ro
22	75	RT 1.4	25.3, 17.7, 13.3	C1	-	3sq 1rn	5x6.7; 4*x4	1 rc	-	K
23	111	RT 2.4	27, 14.4, 14.6	C1	-	2 ?	unknown	1 rn	-	K
24	107	RT 1.6	Depth 12+x	C2?	1?	2 rc	unknown	1 rc	-	K, Ro
25	93	RS 1.5	c.28, ?, 11.4	C1	-	2 rc?	unknown	1 rc?	?	K, Ro
26	72	RT 2.3	22.7, 15.8, 11.4	C2	1	-	- (peg holes)	1 rc	-	K, P
27	4	RT 2.0	21.8, 17.2, 13.4	C2	1	-	-	1 rc	-	K, Ro
28	62	RS 2.5	25.6, 17.6, 16.6		1	2 rc	6.5x3.6, 7*x3.3	1 rc	-	K, Ro
29	63	RS 2.1	25.5, 16.8, 15.4		1	2 rc	8.6*x3.3, 9x3.9	1 rc	-	K, Ro
30	102	RT 1.6	21.9, 15.3, 13.2	C2	1	2 ir	5.5x3.7, 5.5x2.8	1 rc	-	K, P
31	29	RS 2.0	23, 16.6, 13.5	C2	1	2 rc	6x5.6, 6x5*	1	2 rn	K, Ro2, P
32	31	RT 2.0	28.2, 18, 14.1	C2	1	2 sq	c. 6x5, 6x5.6	1 rc	2sq.rn	K, Ri2
33	7	RS 2.6	25+x, 17, 14.5	C2	1	2 rn	6.6x5	1 rc	2 rn	K, Ro, Ri
34	28	RT 2.6	24.8, 16, 14.6	C2	1	2 rn	6x5.5, 6x5.5	1 rc	2 rn	K
35	110	RT 2.5	14.5, 16.5, 20.5	C		2 rn	out 3.5-4, in2.8	1?	?	-
36	67	RS 1.8	31.5, 21, 15.2	S	F	2 rc	6.7*x3.5, 6x3.8	2 sq	-	K, Ro
37	14	RS 2.1	41.5, 21.2, 16.3	S	(F)	3 rc	9*x4*, 9.5x5.8*	1 rc	3 rc	K, Ro, P
38	59	RS 2.2	27.7, 17, 16.1	S	1	2 ir	4.3x2.5	1 rc	3 rc	K, Ri
39	27	RS 3.0	28.5, 19, 19.4	S	1	2 ir	7.1x5, 7x6.3	1	2 rc	K, Ri, P
40	32	RT 2.8	31.8, 18.5, 18.4	S	1	2 sq?	c. 8x8, 8x8.5	1 rc	2 sq	K, Ro, P
41	33	RS 1.8	25, 15.6, 13.2	S	1	2 sq?	7x7*, 6.8x7.2	1 trpz	2 rc	K, P
42	60	RS 2.2	27, 17.2, 16.8	S	1	2 rc	8.5x9, 8x8.1	1 rc	2 rc	K, P?
43	5	RS 3.3	26, 15.3, 17*	S	1	4 ir	5.1x2; 6.4x2.3	1 ?	-	-
44	52	RS 1.7	35.5, 16.6, 17.8	S	2	2 rc	5x7.8, 5.2x9.8	2 rc	-	K, Ri2, P
45	22	RS 1.8	25.6, 14, 16	S	2	2 rc	7x3.5, 6.5x4.4	1 rc	2 rc	R
46	90	RS 1.7	24.5, 15.2, 14	S	2	2 rc	8.7x4.5, 8.3x4.7	1 rc	2 rc	-
47	6	RS 2.3	25.5, 15, 13.5	S	2	2 sq	5.5x5.2, 6x4	1 rc	2sq.rn	K, Ri
48	51	RT 1.8	38.2* 15.6, 16.1	S	2	2rc	7.3x4.5, 7.3x5	2rn	3 ell	K

Legend: see end of the table.

Table 3.1 (continued)

Cat	CS no.	Type R, E, P +thick.	General size cm. L, H, D	Roof type C, S	Tying Beam X, F	Front open. + form	Size of frontal openings	Side open. form	Back open. form	Decoration K, R, P
49	12	RS 2.0	35.5, 12, 18.2	S	2	3 rn	7*x6.5*	2 rn	3 ell	K
50	2	RS 2.0	27.8, 14.5, 16.1	S	2	3 ir+tr	5.6x6, 6x1.2	1 tr	1 tr	C
51	16	RS 1.7	35.2, 19.7, 21.8	S	2	3 rc	8.4x7.2	1 ir	2 tr	C
52	68	RS 1.7	30.6, 19.3, 17*	S	2	4 rc	10x3.2, 10x3.5	1 rc	3 rc	K, Ri2, P
53	1	RS 2.0	33.5, 22.3, 17.7	S	3	4 rc	9.4x3.3, 9.3x4.4	1 rc	4 rc	K, Ri2
54	13	RS 1.9	Height = 19	S	3?	4 rc?	11.4x3.8; 10x3	1 ?	?	K, Ri
55	57	RS 1.6	24.5, 13.6, 13	S	3	2 rc	6.5x2.9, 6.5x2.7	1 rc	2 rc	K
56	38	RS 3.0	38.5, 21.5, 19.5	S	3	2rc 2bot	12x6.5	2	2	Ri
57	55	RS 1.8	33*, 18.5, 25	S	3	3 rc	4.5x3.5*, 4x3.3*	2 rn	2 rc	-
58	37	RS 2.0	23.6, 11, 12	S	X1	-	-	1 rc	-	K, Ro
59	34	RS 2.5	26.7, 15.8, 17.5	S	X1	2 rc	8.5x4.5; 8.5x4.2	1 rn	2 ?	K, P?
60	26	RS 2.4	21, 15.2, 12.2*	S	X1	4 rc	8.3x3, 8.3x3.1	1 rc	2 rc	K, Ri
61	80	RS 1.3	34.4, 18.7, 20.7	S	X1	2 rc	10x4.3, 10.5*x5	1 rc	2 rc	K, Ri, P
62	45	RS 3.0	29, 15.5, 18.2	S	X1	2ir	5x6.2, 6.2x5.5*	2 rn	2 rc	Ri
63	21	RS 3.0	30.5, 17.4, 19	S	X1	2 rc	9.3x8; 10*x8	2 rc	2 rc	K
64	61	RS 3.0	26.5, 14.6, 19.7	S	X1	2 rc	6.4x7.7*	1 rc	2 rc	K, P?
65	30	RT 3.0	33.6, 22.2, 20.5	C 1	-	1 bot	6x16	1 rc	1 bot	K, Ri
66	36	RT 2.5	36.3, 17.7, 18	C2	1	1 bot	6x15.5	open	1 bot	P?
67	44	RS 3.5	30.6, 12.5, 16.4	S	1	2 bot	7.4x5, 6.6x5.5	open	-	K, Ri, P?
68	85	RS 2.2	30.6, 15, 16.4	S	2	2 bot	4x6*, 4.5x5*	open	2 bot	-
69	89	RS 2.0	33, 14.5, 19.5	S	2	3 bot	6.5x4.5	-	4 bot	K
70	100	RT 2.7	34.3	?	?	2-3?	unknown	1?	?	?
71	118	R? 1.5	12x12 fragment	?		2 rc	2.5x3	?	?	K
72	120	RS 2.5	9x13.5 fragment	?	?	2 rc?	unknown	?	?	?
73	117	R 2-2.3	16.5 fragment	C?	?	-	-	?	?	K
74	119	RS 1.5	c.16, 10+, 11	?	?	2	width 4.8	open	1 rc?	?
75	105	RT 1.7	?, 13.6, 12.5+	C1	?	?	unknown	1 rc?	?	K
76	108	RS 3.0	17.5, 14+, 14?	?	?	?	unknown	1 rc	-	?
77	116	RS? 2.2	9x14 fragment	C?	?	?	?	open	-	?
78	58	E 2.5	25, 18.8, 15.5	S	1	2 bot	3.6x2.4, 3x2.5	1 rc	3 rc	K, Ri, slip?
79	49	E 1.8	29*, 15.7, 16*	C2	1	-	-	-	-	K
80	97	E 1.6	25.4, 15.8, 15.9	S	1	-	-	-	2 tr	K, P
81	39	E 2.0	26.2, 16, 17	C 2	1	-	-	-	2 trpz	K, Ri
82	99	E 1.5	28, 19.5, 12-14	C2	1	-	-	-	4 tr	K, P
83	78	E 2.0	24, 17.1, 15	S	1	2 rn	2x2.5	-	-	K,
84	20	E 2.0	32.4, 16.5, 16.2	C2	1	1 rc	9.5x4	-	4 rc	K, P?
85	17	E 1.7	28.7, 15.8, 13.4+x	C2	1	1 rc	9x3.5	-	2 rc	K
86	70	E 2.0	25, 20, 16.4	S	1	2 rc	10x3.5, 9.5x4	-	-	K, Ro, P
87	76	E 1.8	27*, 17.5, 16	C2	1	2 sq	c. 5.5x5.5	-	-	K
88	83	E 1.2	21.3*, 12.3, 13.4	C?	1	2 ir	5.8x4.2*, 4*x4	-	-	Ro, P
89	92	E 2.0	27+x, 20.6, 14.5	S?	1	2 rc	8*x4, 7.5*x4	-	-	K, P
90	10	E 2.4	30.8, 15.6, 13.5	S	2	-	-	-	4 rc	K, Ri
91	64	E 1.6	34.6, 15.1, 13.4	S	3	-	-	1 rc	4 rc	P
92	56	E 2.0	32.5, 15.2, 13.8	S	2	-	-	1 rc	3-4 rc	K, Ri
93	65	E 1.6	28+x, 16, 14.3	S	2	-	-	1 rc	3 rc	-
94	86	E 1.5	31.5, 16.8, 21*	S	2	-	-	-	-	K, buff

Legend: see end of the table.

Table 3.1 (continued)

No.	CS no.	Type R, E, P +thick.	General size cm. L, H, D	Roof type C, S	Tying Beam s, x, f	Front open. + form	Size of frontal openings	Side open. form	Back open. +form	Decoration K, R, P
96	42	E 1.7	37.3*, 17.5, 17	S	2	2ir	13.3x5.5	1 rc	5 rc	K
97	79	E 1.5	36.4, 18.1, 20.5	S	2	2 rc	9.2x4.1, 8*x4.5	-	-	Ri
98	87	E 1.5	34.3, 14.4, 15.6	S	2	2 ir	7.7x2.2*, 6.8x4	1 rc	6 rc	Ri3
99	18	E 2.0	36, 19.6, 19.5	S	2	4 rc	10.4x4	1 rc	1 rc	K
100	19	E 2.2	35.5, 17.5, 20.2	S	2	4 rc	8.6x5.7, 9.7x4.7	-	1 ir	-
101	104	E ?	25.2, ?, 15.5	S	uniq	?	unknown	?	?	?
102	106	E 1.5	18+, 16.7, ?	S	2?	2-3	7.9x4	1 rc	2-3?	?
103	50	R 1.6	24.5, 17.6, 11.5	S	open	2 rn	3.5x3.4, 3.5x3.3	1 ir	2 rn	K, Ri2, P
104	81	E 1.7	26.8, 19, 15.6	S	open	2 trpz	9x5; 9x6	1 trpz	1 rc	Ri2
105	69	PC 1.8	30, 15, 16.7	S	open	4 tr	4.7x4, 5x4.2	1 rn	-	K, Ri2
106	77	PC 1.7	26*, 16.8, 15.4	S	1	2 rc	4.5x5.5; 6x3.3	-	-	K, Ri2
107	35	PC 1.8	25.2, 19, 13.2	S	1	2 ir	5.2x3.9	1 rc	-	K, Ri2
108	95	PC 1.8	33, 17.2, 20.5	S	1	2 rc	4x4*, 5x4.2	-	-	K, Ri2
109	91	PC 2.0	35.1, 19.1, 17.5	S	1	2 ir	9x7*, 7*x8	-	-	Ro2
110	88	PC 1.5	27.6, 18.5, 16.4	S	1	2 rc	10.4 - 9.5x4.3	-	-	K
111	84	PC 2.2	32.7, 14, 16	S	2	2 tr	5x3.6, 4.5*x3.5	1 tr	2 tr	K
112	53	PC 1.5	26.3, 16.7, 14.8	S	2	3 rc	3.5x8, 3.5x8	1tr 1rc	2 ir	Ri, P
113	54	PC 1.7	31.8, 19.7, 17	S	2	3 rc	11.3x4, 10x4.4*	1 rc	3 rc	Ri
114	48	E? 1.5	32, 16.9, 18.1	S	4	3 tr	7.7x4.4, 8.5x5	0-1	3 tr	K, Ri2
115	101	E? 1.5	26.5, 11, ?	S	2?	-	-	1?	?	Ri3
116	43	E? 2.2	30.2, 14.6, ?	S	2?	?	front missing	1?	2 tr	K
117	94	E ? 1.8	19.5+, 12.8, 11	C?	?	2?	unknown	-	-	K
118	112	R? 1.6-2	unknown	C	?	?	unknown	?	?	K, Ro
119	-	E?	H=17.3	C?	?	1-2?	unknown	-	?	K

Legend: General type R = rectangular, E = elliptical, ER = ellipto-rectangular, thick.= thickness. Size: L = length, H = height, D = depth. Roof type: C = concave (with number of openings); S = straight. Tying-beams = number of beams; X = X-shaped beams; F = full roof; Open = roof without beams; u = unique. Front open = frontal openings, with number and shape of openings: rn = round, sq = square, rc = rectangular, tr = triangular; ir = irregular; bot = bottom. Size of frontal openings- usually the left opening and the one next to it, given by maximal height and width; * = restored measure. Decoration: Cu = cubes; K = knobs; Ri = ridge; Ro = rope pattern; P = paint.

3.5. DISCUSSION

1. TYPE 1 – RECTANGULAR (CAT1-77; Pls. 7-19; 50-114:2)

Rectangular stands use both types of roof in roughly the same numbers. There are 35 rectangular stands with concave roofs (Type 1A, CAT1-35) and 29 rectangular stands with straight roofs (CAT36-64, type 1B). Five more stands were classified by 'legs' and not by roof shape (CAT65-69, type 1C). Eight rectangular stands are too fragmented to be defined by roof type (CAT70-77). Two stands (CAT28-29) have exceptional roofs – they are rather straight, with two openings; but these are narrow and created by the insertion of one tying-beam that block much of the space. Yet, unlike straight roofs, CAT28-29 have wide solid areas at both edges of the roof, a feature that is typical for concave roofs. We decided to place them as part of the type of stands with concave roofs with two openings (below).

Most rectangular stands with concave roof have one opening at the center of the roof (CAT1-25, type 1A1). Less common, but not rare, are rectangular stands with concave roof that have two roof openings (CAT26-35, type 1A2). The shape of the front varies. In type 1A1 there are 8 cult stands with full front (CAT1-8), 11 with two frontal openings (CAT9-20) and 2 with three frontal openings (CAT21-22).

All the rest (CAT23-25) are fragments, where the nature of the front is not clear. In type 1A2 the stands have solid fronts (CAT26-27) or two frontal openings (CAT28-35). In general, rectangular stands with concave roofs

(type 1A) are a homogeneous series, having one or two roof openings and usually solid fronts (CAT1-8, 26-27), or fronts with two openings (CAT9-20, 28-35). Only two deviate with three frontal openings (CAT21-22).

Rectangular stands with straight roofs (CAT36-64, type 1B) are less standardized. Two have an exceptional (in the sense of rare) form of roof: one is completely close or solid (CAT36, type 1B1), the other is nearly closed, except for two round, chimney-like constructions (CAT37, type 1B2). The rest of the stands have the usual roof openings. Some have two roof openings (one tying-beam, CAT38-43, type 1B3); some three roof openings (two tying-beams, CAT44-51, type 1B4). 'Pillar stands' come next (CAT52-54, type 1B5). They have 2 or 3 roof openings, so if not grouped separately, they would have been divided between types 1B4 and 1B6. The next group of stands has four roof openings (CAT55-57, type 1B6). They are followed by stands that also have four roof openings, however, with by an X-like construction of tying-beams (CAT58-64, type 1B7). The plan and roof shape were enough to classify type 1B without use of frontal features. Fronts in type 1B vary – most common are fronts with two openings (CAT36, 38-42, 44-48, 55, 59, 61-64), but also three (CAT37, 49-51, 57) and four openings appear (CAT43, 52-54, 60). One stand (CAT58) has a solid front.

The last subtype of rectangular stands includes those with 'legs', looking like tables (CAT65-69, type 1C). These were grouped by legs, not according to roofs, which vary in shape between concave (CAT65-66) and straight (CAT67-69). The group lacks figurative art. The stands are crudely made, the number of 'legs' varies (4, 6 or 8) and there are 2-3 roof openings (in CAT66-69). One item (CAT65) is unique; it appears as if resting on legs, but in fact rests on the two side walls. It is built from four slabs, two lower ones placed perpendicular to two upper ones, topped by a concave roof with one central opening.

2. TYPE 2 – ELLIPTICAL (CAT78-102; Pls. 20-25:114:3-137:1)

Elliptical stands mostly have a straight or a nearly straight roof. Even when the roof is slightly concave (CAT79, 81-82, 84-85, 87, 88?), it does not have the typical central opening of rectangular stands that have concave roofs (type 1A above). Often, just the tips rise up, as if the side walls flare up and outwards (most clear in CAT83). Thus, we divided elliptical stands according to the number of tying-beams (corresponding to the number of openings in the roof). Elliptical stands are roughly evenly-divided into those with one tying-beam (CAT78-89, type 2A) and those with two tying-beams (CAT90-100, type 2B). Two other fragments cannot be defined exactly (see CAT101-102).

Each type of stands is further divided according to the openings in the front. Elliptical stands with one tying-beam (Type 2A) have a full front (CAT78-83, type 2A1), one opening at the front (CAT84-85, type 2A2) or two openings (CAT86-89, type 2A3). Elliptical stands with two tying-beams (type 2B) have full fronts (CAT90-94, type 2B1), two openings at the front (CAT95-98, type 2B2) or four openings (CAT99-100, type 2B3).

The number of roof openings (and tying-beams) and of frontal openings is mainly a technical feature, which may not carry significance for the function and meaning of the cult stands. These secondary features cut across the iconographical classification of motifs. For example, stands with goats and tree are always elliptical and lack frontal openings. However, they can have one tying-beam (CAT79) or two (CAT90-93), and they are quite distinct also iconographically (see Chapter 5 below).

3. TYPE 3 – ELLIPTO-RECTANGULAR (CAT103-114, Pls. 25:2; 26; 137:2-143)

The third type, ellipto-rectangular stands, is slightly harder to define, since the plan is not far from that of elliptical stands. It is possible that 2-3 elliptical stands were deformed slightly during manufacture, resulting in an ellipto-rectangular plan. However, it seems that most of these stands were intentionally manufactured in this form. That is, the potter flattened one side (or created it more flat from the beginning) to make a straight façade, serving as the front of the stand.

Like elliptical stands (type 2 above), ellipto-rectangular stands do not show concave roofs with one opening, but usually straight or just very slightly concave roofs with tying-beams. Hence they can also be divided into subtypes by the number of tying-beams.

Three stands have no tying-beams, but completely open roofs (CAT103-105, type 3A). As far as we can judge, they lacked tying-beams in origin, as they have no signs of breakage inside. Stand CAT105 shows an inner ridge along the top, which is not broken, proving the lack of tying-beams. Five stands have one tying-beam (CAT106-110, type 3B). Three have two tying-beams (CAT111-113, type 3C). Only one stand has four tying-beams (CAT114, type 3D).

4. OTHER TYPOLOGICAL FEATURES

A. Size. The Yavneh cult stands are not large and were nicknamed by us “size A4 stands” when found. Larger stands are around 33-35 cm long and 18-22 cm high (CAT14, 53, 61, 65-66, 95-97, 99-100, 109, etc.; measures are maximal). The largest one is CAT37 (41.5x21.2x16.3 cm). Small cult stands are around 21-24 cm long and 15-18 cm high (CAT4, 7, 11, 55, 60, 83, 103), with the smallest being probably CAT12-13, 88 (c. 21x12x11 cm). We exclude parts and fragments that could not be restored, of course. It is the rule that the length exceeds the height; while sides are narrower. Relations between height and width are quite constant, but rarely the stand is much more elongated than high (CAT49, also 48, 67, 91). Smaller and larger stands appear in all the major types; some small stands are not less decorated than large ones (notably CAT38). Some variation in size can be related to natural fluctuations in a handmade production. Maybe larger sizes and added decoration were related to price.

B. Symmetry. Most of the Yavneh cult stands display symmetry. If cut in two halves and only one survives, it usually gives a very good indication of the missing half. The symmetry is expressed in many features – from shape of the entire object to the shape of the roof and the front, and to the arrangement of openings and figures. So, 2 or 4 frontal openings are common, and when 3 are found they are arranged symmetrically. Openings in the roofs are arranged nicely in the middle or spread evenly. If a stand includes two or more figures of the same type, they look very similar, that is, made as “sets” intended for this stand (for example, CAT1-3, 5, 22, 29, 39, 40, 92, 94-95, 97-98, 110). This may indicate that each stand was fabricated at a time; not as separate ‘production lines’, one doing bodies, the other figures. Of course, it can still be that an apprentice made some parts and a skilled potter supervised him and also made figures for the same stand. Even knobs are usually arranged symmetrically (CAT16, 55, 58-60). Asymmetrical features are few. Some are almost certainly unintentional; for example, the front is more stressed than the back, but the idea was to make an impressive front, not to break symmetry of the vessel. A figure that has bent legs (CAT29, left opening) was probably squeezed into a somewhat too tight opening. Sometimes, openings in the front seem asymmetrical (e.g., CAT18), but this is partially due to the breakages of figures that fell off. If potters knew that an opening was going to be filled in by a figure, they could do it rather carelessly, as it would eventually be covered (CAT83, 107). Quite often, the openings are not completely symmetrical, especially in elliptical and ellipto-rectangular types (CAT21, 29?, 30, 36, 108, 109, grossly so in CAT43, 88, 111). Surely, good potters could do better; perhaps they were not obliged to (because some stands are nicely made and symmetrical – CAT37; but often even nicely-made stands have slightly asymmetric openings – CAT31-33, 39). Hence, the differences probably represent different abilities of potters and the lack of a strict rule that required symmetry up to the smallest details.

Clear-cut asymmetry is rare and limited to one or few features in an otherwise symmetrical stand. With CAT56 the body, the roof openings, the front openings and more features are symmetric; only the figurative art is not – a hunt scene on the left, a musician on the right. Similarly, the animals in CAT40 face left rather than each other. CAT56 has two frontal openings on the left side and only one on the right. The central openings in CAT98 are irregular but not grossly asymmetrical in location. In two cult stands the edges of the front rise upwards and sideways (CAT97, 114). In a few stands there is no strict division between sides so openings are not symmetrically spread (CAT114); a few are not pleasing in proportions and a bit ‘wavy’ (CAT86, 88, 107). In general, the cult stands express an orderly, symmetrical world.

C. Wares and finish. The stands are mostly made from local wares. The petrographic examinations (Ben-Shlomo and Gorzalczy, Chapter 9 below) have shown that the clay of only one cult stand is foreign, perhaps originating in Phoenicia (CAT62). This cult stand is peculiar also in its iconography (Ziffer, Chapter 5 below). Thickness of walls (measured at middle height of the front side, whenever possible) varies from c. 1.4 to 3 cm. It is of course related to size in general, but some stands are just made thicker and are more massive than others. Some stands are nicely made and finished (e.g., CAT1, 31-33, 37, 44, 65); others are crude (CAT37, 67-68, 83, 86). This probably relates to the hands that made them.

Unlike chalices (Panitz-Cohen, Chapter 7 below), many cult stands do not show clear traces of whitewash. We thought that perhaps quite many were whitewashed in origin; it is difficult to say, since often there is encrustation in finds from upper loci (e.g., Pl. 13:2). Sometimes the encrustation seems to have slightly different colours (light brown or grey), and sometimes whitewash seems to appear under remains of paint (CAT1, 5, 11, 12-14, 16, 17, 21, 30, 40, 103, 105, etc.). Perhaps the cult stands were indeed covered by whitewash in origin. Painting appears almost always on the front, rarely on sides, never on the back (except CAT37, covered entirely). Red paint appears in 21 cult stands (CAT1, 6, 9-10, 17, 30, 31, 37, 39, 40-41, 52, 61, 80, 82, 86, 88-89, 91, 95, 103, 112; possibly also in CAT18, 64?, 67?, 84?; see Pls. 11:2, 23:1). In some case it appears to be slipped rather than painted (CAT37). The paint can be limited to geometric motifs – lines (CAT94, Pl. 128:3), dots or blobs, net or rectangular patterns (CAT38, 39, 52, 86?, 94). Rarely, red and black appear on the same stand (CAT40?, 44, 82). Two cult stands seem to show light buff surfaces, perhaps self slip (CAT72, 94). In one cult stand, marks that suggest knife-

shaving are seen (CAT100). Sometimes, one sees marks that look like combing (CAT66 top, 114), perhaps intended to polish surfaces. Like Greek sculptures, probably many more if not all the cult stands of Yavneh were painted in origin.

D. Signs of burning. It is important to note that the cult stands show almost no signs of burning, as opposed to plenty of such signs in other finds from the repository pit. Parts of CAT115 appear in a first glance to be burnt, but it seems to be just the dark grey core, which is exposed here in broken and much-worn areas (this also gives the grey colour in CAT108). One fragment with a rosette from CAT61 is gray and looks completely burnt, while the rest of the stand shows no sign of burning (Pls. 18:2; 106:1). This fragment certainly originated from B7100, L12 and has no physical connection to the other parts, but as this is the only cult stand with rosettes and fits in size and style, it can hardly belong to another cult stand. If the change of color came from burning, then this fragment was burnt *after* it was already broken off and not when the stand was in use. The same is the case with the central tying-beam in CAT62, which looks burnt while all the other cult stand is clean (Pls. 19:1, 105:3; notice how the color follows the tying-beam, which was restored into place; compare to the unequivocal signs of burning on altar CS46, Pl. 27:2). Similarly see the tying-beam in CAT86 and several parts from CAT57 – one tying-beam and the right front leg (Pl. 17:2). Unfortunately, these pieces were not registered; but for this cult stand some 10 pieces were, or could be identified by drawings, all from L15 (one L16). So if the pieces are blackened by fire, it happened after the stand was broken and at the bottom of the pit, though not affecting most of the parts. Finally, fragment CAT8 seems burnt on the outside – but more on the left part and not in a pattern that fits the use of the top of the stand, as one would have expected.

Whatever the explanation for these few pieces is, the many hundred other pieces and whole stands are clean of traces of burning. These could not disappear, since burnt pottery exhibits also thermal shock, not just soot marks. The conclusion is that the Yavneh cult stands did not come, when in use, into direct contact with fire.

E. Tying-beams and knobs. Tying-beams are very common at Yavneh and so far seem to be unique to Philistia. Before attempting to answer if they represented architectural beams, and if they served as actual supports for something placed on the stands, a few observations are in order. In stands with tying-beams, one normally finds 1-3; rarely there are 4 (CAT114). Cross-shaped roof constructions (CAT58-64) seem to have been made from 3 tying-beams, as the breakage patterns indicate: one tying-beam runs from front to back and the two others, often thinner, connect sideways. Often tying-beams are not straight but slightly curving. While in the large majority of cases, the tying-beams are situated at the top (CAT7, 27-8, 38-43, 45, 46-51, 55-69, 78-93, 95-100, 106-114), in rare cases they are connected a few centimeters below the top (CAT52, 94). In 17 cases the tying-beams seem to be extended backwards, protruding from the back wall of the stand (CAT27, 28, 38, 44, partially 56, 79-80, 84-85, 88, 97, 108-113). This is more typical of elliptical and ellipto-rectangular than of rectangular cult stands. Often it is not that the tying-beams continue across the back wall, but the potters connected them to the inner side of the wall, while applying protrusions from the outside (as patterns of breakage tend to show, CAT28, 38, 55, 56, 58?, 79, 80?, 84?). However, in 8 instances the tying-beams actually pass *above* the rear wall – almost always in elliptical and ellipto-rectangular stands (CAT44, 88, 97, 108-110, 112-113; see Pls. 24:2, 122:2, 140-141). In these cases, the tying-beams are often slanted from back to front (lower at the front side).

In some cult stands, one sees that the tying-beams become part of a fixed repertoire; so potters added some even in unexpected places. This is the case with tying-beams inside a central opening, in a roof that has strong solid sides (CAT28-29). Structurally, these tying-beams are not needed there. In some cases (CAT111) the potters added knobs at the top of the back, imitating the edges of tying-beams, without the tying-beams themselves – a sort of an accustomed habit (compare the front knobs in CAT105, which lacks tying-beams). The tying-beam of CAT106 is miserably thin and cannot support anything: it has only decorative value.

If the tying-beams represent real beams of a building, how should we interpret the knobs, often rows of them, protruding from the front? Many appear in a row at the upper edge of the front – also in stands that have tying-beams (e.g., CAT26-29, 41, 44, 48, 50-52 and many more). Often they appear without relation to the location of the tying-beams (e.g., CAT50-51, the knobs not placed in front of the tying-beams). In real buildings beams in a horizontal position at the top of a level form part of the roof construction; but here there is no roof – the tying-beams do not support anything that looks like a roof (or a floor of a second storey: there is no second level at Yavneh).

My conclusion is that the tying-beams do not symbolize architectural roof beams and have no relation to architecture. They are indeed sort of supports, not for something that came above them (on this more in Chapter 11 below), but for what is around them. Namely, their function was to tie the walls of the cultic stands (for example during manufacturing and firing). This is why many are crude. Then it became a convention, added also when there was no real need. On the other hand, the knobs may symbolize the ends of architectural beams as they look from a

frontal view; here too many are too large or point upwards, hence they are decorative devices, rather than realistic representations of architecture.

F. Internal Division. All the Yavneh cult stands lack internal division except one – CAT49 (Pl. 90:1). It has two internal divisions that are sort of duplication of the external narrow sides, that is, they have a tying-beam at the top and a thicker ‘finger’ (just not to call it a tying-beam again) at bottom, leaving one large opening. The structure is completely symmetrical. The cult stand seems to look like a Lego construction with the same parts repeating. Ziffer (Chapter 5 below) suggests some relation to Minoan architecture, which however is remote in time (see Fig. 5.49). Our cult stand is different: there is no central column, no door-shaped openings and no solid walls. The figures are not sitting in a veranda, but are standing with their legs shown on the front (this is clear at least for the left pair, Pl. 91:1). The integral division of CAT49 has no practical advantage – it is arranged horizontally and does not support higher storey (the stand is even lower than usual). Since this remains the only cult stand with internal division at Yavneh, I tend to see it as a ‘play’ of a local potter, lacking architectural realism.

G. Flaring side-walls. Many rectangular stands with concave roofs have flaring side-walls, so their top is considerably longer than their base (e.g., CAT1-3, 5-6, 8-11, 14-16, 21-24, 26-27, 34). In other stands of this type, the sides are roughly vertical, but the roof part extends sideways, and is also longer than the base (e.g., CAT4, 7, 13, 17, 28, 31-33, 39, 44). Rectangular stands with straight roofs are closer to cubical boxes (CAT36-37, 45-50, 51-53). Elliptical stands do not have real flaring side walls. Yet, a few are more flaring (CAT84-85) and most have the roof extending slightly outside, hence longer (for example, CAT79-82, 88-89, 94, 98).

H. Changes of plan in the same stand. Seldom, the same stand exhibits changes in body plan. Rectangular stands with concave roofs (type 1A) are homogeneous – the body and the roof form rectangles without exception. Of course, the lines are not exactly linear, since we deal with handmade objects. Rectangular cult stands with straight roofs (type 1B) and with legs (type 1C) are also homogeneous, just in one cult stand the roof ends in slightly oval curves (CAT57), still defined best as a rectangular form with rounded corners. Elliptical stands (type 2) have an elliptic plan throughout, with one slightly exceptional form (CAT88), whose roof is somewhat rectangular (viewed from above with the extensions – not in plan of walls, though). CAT94 has a quite irregular ellipto-rectangular top. Ellipto-rectangular stands are the least homogeneous in plans. When their roofs flare, they can result in rectangular plans (CAT103, 104, 110); in one case this is due only to protrusions (CAT105). As a whole such changes in plan remain very limited and we do not see them as significant to function and meaning.

J. Holes in the base. Two stands (CAT91-92, see Pl. 124:1) have each four small, round holes in their base, made before firing. The holes were placed in symmetric locations (forming a rectangular-like shape). Why they were made is not clear. Presumably these stands could be placed upon poles (or a construction of some sort); maybe in order to lift them for a procession or ceremony.

K. Decorations and openings. Apart of the paint, already discussed above, decoration usually consists of a few motifs – knobs and incised rope pattern. In fact, only seven cult stands lack these decorations completely (CAT35, 43, 46, 57, 68, 93, 100; in some fragments, we cannot be sure, CAT70, 72, 74, 76, 101-102). Incised rope patterns appear on a ridge along the top of the front (CAT1-5, 7-8, 11, 14, 16-18, 21, 24, 27, 44, 61, etc.). It is rare in elliptical and ellipto-rectangular stands (CAT86, 88, 109). Knobs appear in the same position above the rope pattern (CAT1-5, 7-8, 14, 16-18, 21, 27, 44, 61) or without it (e.g., CAT6, 9-10, 12-13, 19-20, 22-23, 55, 63-65, 78, 81-84, 95-96). The knobs of the sphinx stands are cubical (CAT50-51). Rarely, knobs appear on the same ridge of incised pattern (CAT15, 37). Knobs also appear sometimes on fronts (CAT16, 58-60, 67, 107); and are common on tops of back and sometimes side walls (CAT4, 26-27, 47, etc.). Double rope patterns separated by a row of knobs appear in CAT31-33 (without knobs in CAT109). Stand CAT36 has incised lines surrounding its frontal openings (compare also CAT48) and here the rope appears above the knobs at the top front. The openings of CAT37 are highlighted by ridges. Simple plastic ridges adorn also pillar (CAT52-54) and other stands (CAT65). Ridges with incised lines instead of knobs or rope pattern appear in CAT98 (top of front).

Data on openings – their shape and number – is given in Table 3.1. There is a considerable variety in details of openings. Some stands exhibit five openings per side (CAT95-96, at back). Front openings usually number one to two, rarely three to four per stand. Common forms are rectangular with rounded corners, rounded, and (less common) triangular, but also irregular openings are not rare. There are no significantly larger and smaller openings on the same vessel, in a pattern that would suggest differentiation between windows and doors.

3.6. CONCLUSIONS: ‘ARCHITECTURAL MODELS’?

To sum up, the Yavneh cult stands form a homogeneous assemblage with but a few exceptional examples. All the stands are quite small, with one level only, open at the base (they lack ‘floors’), with height lesser than length. They have one side emphasized (by openings, decorations, figurative art), which is defined as the front. As we shall see

later, the “business” side of the Yavneh stands lies here. The cult stands have straight or concave ‘roofs’, but almost all of them have openings.

The main types of cult stands at Yavneh are defined by plan, and three major types have been described: rectangular stands are the most common, followed by elliptical and finally by ellipto-rectangular stands. The cult stands are highly symmetrical; when in use, they did not come under direct contact with fire. Their tying-beams and concave roofs are not suited to and do not seem to have been used as supports (more on that in Chapter 11). Many stands were decorated by whitewash and painted on the front side with red or red and black, sometimes on the sides too. The paint appears also in geometric motifs. Most of the stands carry figurative art, but 20 stands lack it.

The shape of the rectangular Yavneh cult stands with straight roofs find good comparisons with a few cult stands from Megiddo (some very fragmented – Paice 2003: 62, Pl. 21:4; May 1935: 7 Fig. 3; Pls. 13-15; 17 Fig. 3; Muller 2002: nos. 147-150; Katz 2006: Pl. 43:1-4, 8-9). Also quite similar are cult stands from Cyprus, though they are rare. One comes from a collection at Famagusta; it is box-like, has a solid roof with raised edges, rectangular windows and bird figurines. Holes indicate that it was probably carried on axels (Karageorghis 1993: 98, Pl. 45:4; cf. Karageorghis 2006: Fig. 6). Others are known from Idalion (Caubet 1984: 94-95, Pl. 7:1-3). The cult stands with concave roofs, and the elliptical and ellipto-rectangular cult stands do not have good comparisons so far, and may be seen as new types.

The cult stands from Yavneh are constructed, but are not a representation of Iron Age buildings – neither houses nor temples. No Iron Age II house or temple in Israel/Palestine looked like them. Elliptical and rounded buildings are unknown, the temples and the houses were rectangular (of course, with many variations in details). There were no glass panels, so houses had relatively few windows. Buildings needed roofs, whereas the Yavneh cult stands are almost always open from above. Only one stand covered by roof has some resemblance to a building, and it also shows frames for openings that one may interpret as windows (CAT36). However, many stands have concave tops that do not resemble even remotely real roofs. There are no doors in many cult stands – being solid, or with openings mostly filled by figures; often openings are too narrow or too high to represent doors. There are no floors. Tying-beams are probably not representations of (or allusions to) beams, but a technical solution to secure the walls during manufacturing and firing. Often they are only decorative items. The many openings with their variations do not resemble windows. Only one stand has inner division, yet it does not look like that of a typical house of the period.

Very few features, mainly of decoration, have possible architectural connotations. The knobs at the top could signify edges of wooden beams of a ceiling. This can be only in a symbolic sense, because the cult stands lack ceilings (their ‘roofs’ are open). The clearest features are pillars that appear in pillar stands (CAT17, 52-54, add a few stands with smaller pillars, e.g., CAT57, 60). These are certainly an architectural allusion, probably to public architecture and more specifically to temples. Buildings were important in ancient life as they are today, but one or two isolated references do not mean that the Yavneh stands were ‘models’ or that they were meant to be symbolic representation of buildings. Their purpose will be discussed in Chapter 11 (below).

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CHAPTER 4

DISPOSAL AND BREAKAGE PATTERNS OF THE STANDS

Raz Kletter

4.1. INTRODUCTION

In this chapter we will study patterns of breakage and of disposal of the cult stands in the pit, with the aim of understanding as closely as possible the circumstances of their internment. Were the stands whole when taken to the pit, or already broken when in the temple? Are there any signs of deliberated mutilation of stands? Was a particular part or parts left outside the pit? What can we learn from the disposal of the stands (whole and fragmented) inside the pit? These are relatively simple questions, but it is not at all simple to answer them.

Our task is further complicated by circumstances that caused loss of data. Perhaps authors of excavation reports should add a chapter entitled “mistakes” to each report, treating these matters, since loss of data occurs in any excavation, but is seldom explicitly discussed in final reports.

At the end of the excavation we had the finds in their various boxes, each properly tagged; we intended to maintain maximum data on each fragment; however, the fragments themselves were not registered (since they had not been washed). Figures detached from stands, as well as many large fragments with figures (and of course, intact stands) were given specific basket numbers and drawn (though not by a professional draftsman) in the field. Yet, the many fragments of cult stands lacking figures (c. 60 plastic crates) could not be documented in such a way. Also, a few ‘groups’ of small figure parts were collected under one general basket. Sometimes, a detached figure was separated physically, but registered still under a basket of stand fragments. Since pottery restoration of the cult stands started with an extremely limited budget, the work was pressured. The pottery restorer, Michal Ben-Gal, performed a wonderful restoration that few could achieve. Unfortunately, she thought that the stands were all broken and came from all over the pit and that there was no need to register each one accurately, let alone each fragment. The moment a fragment was taken out of its basket or box, to be combined into a stand, it lost its registration data.

The reason why the fragments seem to have been joined from all over the pit is easy to understand. During excavation, we cut the pit into two areas – an arbitrary division. Finds from L14 were apt to combine with fragments from L12; those from L13 with those of L15. Then, there would be some joints from layers immediately below or above each other (L14 and L15; L12 and L13). Then, the upper loci (L7-11) were all disturbed and ‘mixed’ and apt to combine with L12 and L14.

The moment we realized the problem, soon after the beginning of restoration, we registered as many fragments as we could by applying pieces of adhesive tape (see, for example, Pl. 7:1). However, this method was not free of complications. Some pieces of tape fell off, since fragments were full of dust. As is usual in any excavation, we probably made a few slips of hand when registering the tape pieces in haste. For example, if we wrote 7428 instead of 7248, and by chance the two numbers belong to baskets of cult stand fragments, there was no way to fix such a mistake later. The figures too were not registered, and some were so tiny that we could not stick tape to them. They lost their registration data when being taken out of their small individual boxes into large wooden trays (Pl. 6:1-2), and when their tapes had to be removed for mending into a stand. Luckily, we could identify almost all of the figures from their drawings made during the excavation.

During the pottery mending, but not from its start, temporary (orange colored) registration cards were filled by Michal, and we added data to them, keeping a double set with us. Again, the registration on these cards includes some slips of hand, which we can recognize – to some extent.

We give some examples for loss of data and mistakes in these temporary cards. One concerns cult stand CAT4. It was restored from few large pieces and has one very fragmented figure. We could identify the figure as B7112. The orange card registered the stand during the pottery restoration as B7201 of L12. However, this was the number of a different, whole stand (CAT7). Perhaps the correct basket was 7102, also from L12; one cannot be sure at present. At least the locus is certain. Another example is cult stand CAT47. It was found whole and was extensively photographed as discovered and when taken out (Pl. 4:1). Its registration number is B7277 of L14. Yet the orange card registers it as B7289 L14. Because we had drawings and pictures and a specific basket number, it was easy to identify this cult stand. When ‘plain’ fragments without figures are concerned, this is usually im-

possible. The orange card for CAT19 had the basket as 7176/1, a slip of hand for 7166/1. For a few stands, we have registration data of just one or two fragments (CAT45, 74, 84).

Rarely, wrong numbers crept into registration cards due to other reasons. A few fragments were believed to belong to certain stands, so their data were entered on the cards. Later it was found that those fragments belonged to *other* cult stands. For example, a part with pieces from L14 and L15 was registered as belonging to CAT63, otherwise coming from Loci 7, 8 and 12. Later it was found out that this part belonged to another stand. We have pictures from the time of restoration, showing cult stand CAT16 (composed of fragments from L15 and L16, at the bottom of the pit) with two lion figures B7035 and B7037 in its openings (found in L7, at the surface). The lions just found a convenient resting place there, before the correct figures were found.

Finally, one basket of stand fragments (among roughly 60) was not registered or lost its registration numbers when its tag fell off. When discovered (before pottery mending started), we thought that it was B7241 or B7421. However, another basket labeled B7421 reached pottery mending safely, while according to the diary B7241 was not a basket of stand fragments. We marked fragments from this basket as “7421 or 7241”, and the exact context cannot be determined now.

The problem is not so much loss of data, but the fact that uncertainty about registration of some fragments casts doubts about others. However, one must work with the data that exist. For most stands, we have enough registered fragments to convey the context in the pit, and we also added registration details about the exact location of the fragments (in our set of orange cards we listed not just basket and locus numbers, but also the positions of the fragments in the cult stands; these data appear in Catalogue 1 below).

4.2. POTTERY BREAKAGE PATTERNS

Most studies of pottery in archaeology concern typology and dating (e.g., Amiran 1969; an exception for Israel/Palestine is Wood 1990, focusing on production modes). Study of pottery breakage patterns started with the New Archaeology and forms part of the so-called Middle Range Theory and the discussion of natural and cultural transformations in the archaeological record (Binford 1977; 1982; Binford and Sabloff 1982; Schiffer 1983; 1987; 1991; Schiffer and Rathje 1973; Sabloff et al. 1987). Middle Range Theory signalized another ‘loss of innocence’ (Kohl 1985), in the sense that, since Hempelian high theory and general covering laws were not going to appear soon (Morgan 1973; 1974; Renfrew 1982:5-23), a substitute was called for. The concept and the use of “Middle Range Theory” were doubted (Raab and Goodyear 1984; Patrik 1985; but see also Shott 1998) and archaeology has moved on to a post-modern, post-processual world. Yet, for breakage patterns the 1980s and early 1990s were fruitful years.

For our aims the work of Clive Orton is especially useful (Orton 1985; 2003; in general see also Rice 1987; 1989; Sinopoli 1991). Orton defined the completeness of a pot and how to measure it in various assemblages. He measured completeness by percentage; of course, we miss pots that are 0% complete, as they do not appear in a given assemblage. Completeness depends on the history of a pot including not only how it was broken, but possible events later on, such as disposal, natural process while being buried, disturbances (e.g. robbery), etc. Orton defines an assemblage as archaeologically homogeneous “if all the types in it have the same post-depositional history” (Orton, Tyers and Vince 1993:168). If one measures completeness, one may also measure brokenness – defined by Orton as the average number of sherds into which vessels of a certain type have been broken. Since different types break differently, those with high brokenness will be overrepresented against those of low brokenness in a given assemblage. For estimation of number of vessels, sherd counts and weights are biased, but vessel equivalents might be used (Orton, Tyers and Vince 1993:168-171).

The Yavneh repository pit is homogeneous, with the exception of the damage wrought upon the upper zone in recent times. Yet, it includes types of pottery with different completeness (and brokenness). Regarding sampling, our situation is exceptional, at least for the cult stands. With c. 120 cult stands recovered, Yavneh provides the largest assemblage ever found at one single site. It almost doubles the amount of cult stands known earlier from all Israel/Palestine – from a century of archaeological exploration, spanning five millennia, not just the Iron Age (see Katz 2006, with 87 objects, including also other categories of ‘models’, such as *naïskoi* and jar-like vessels). Furthermore, the Yavneh cult stands are almost all complete and restorable, so their degree of completeness is high (see below). Hence we are not worried here about questions of sampling of the cult stands, nor do we intend to compare their completeness or brokenness to other assemblages (since there is no other large assemblage of cult stands from one site that can be compared).

Our interest here lies not so much in studying post-disposal breakage patterns, though they too must be studied, but in the mode of breakage of the cult stands at the time of disposal. Here again we are in a peculiar

position. Since we believe (for reasons explained in other chapters of this volume) that the pit represents an intentional disposal of cultic objects, we may assume that they were thrown into the pit and hence, one may say that they were broken on purpose. But the question arises as to the particulars: Were the cult stands just thrown inside, or perhaps placed inside more carefully and broken only when other vessels (chalices, bowls) hit them? Were they broken before being taken to the pit, at its edge, or only upon impact, when hitting the ground? Or, did some cult stands receive different treatment from others? These are complex and delicate nuances and unequivocal answers should not be expected. Though I have tried earlier to study breakage patterns of Iron Age figurines, including experimental study with modern replicas (Kletter 1996:54-56, Figs. 25-29), it helps little here. The Yavneh cult stands are larger, more complex and often made in an open work technique (Ziffer, Chapter 5). Thus, they are easily breakable, while there are no former studies on breakage of cult stands, probably due to their rarity. Here, we will pose questions about the breakage of the Yavneh cult stands, without using complex statistics.

4.3. BREAKAGE PATTERNS OF THE CULT STANDS

The main data is presented in Table 4.1 (below). Percentages given in the text are rounded.

1. CATEGORIES OF STANDS

We separated the cult stands into several categories of preservation:

1. *Whole stands* (“Whole 1”) were found as one piece in the pit, hence receiving specific basket numbers. The term “whole” is slightly inaccurate, in that such stands may have lost protruding parts (like parts of figures or even a corner). Also, we ignore small chips and minor fractures. While such stands have normally one basket number, some have more, since a detached figure or some minor parts were joined later on. An example is CAT3. It was found in one piece as B7145, but one corner was broken by the bulldozer and its pieces were found in L8, while one tip of a lion head was found as B7098.
2. *Whole but fractured stands* (“Whole 2”). This category includes stands which were found complete *in situ* in the pit, at a specific point, like the former category. Therefore, they too are normally composed of one basket. Again, some have more baskets, if figures or small parts have been restored to them. An example is CAT47, composed of one ‘major’ basket (B7277) with the addition of one restored bull protome (B7294). Unlike the first category, the present stands were already fractured (or even broken) and had to be restored. Therefore, at present they look like restored cult stands (category 3 below). Yet, the fractures occurred after the stands reached their final deposition place in the pit. Therefore, the two first categories – whole stands whether intact or fractured – are crucial for understanding the process of deposition.
3. *Restored stands* (“Restored”). This category includes stands which were found as fragments in more than one basket in the pit, often in more than one locus, but later restored into whole (or nearly whole) stands. Such stands have more than one basket number (unless in a few cases when registration details are lacking). Here too we include stands that are not fully, but almost fully complete, that is, they might miss some small parts and/or figures.
4. *Parts of stands* (“Part R”, “Part S”). This category includes all the other stands in the catalogue which did not form complete stands. The reasons for their incompleteness can be varied and require careful discussion (lack of time for restoration, loss of pieces due to theft or damage by the bulldozer, or maybe items deposited incomplete in origin). This category is further divided into “Part R” – meaning parts restored from several baskets/loci (like restored stands, only not complete); and “Part S” – meaning single fragments.

Attention should be given to the fact that all these categories (above) relate to the degree of wholeness of the stands, not so much to their form or physical state of preservation. A part may be in very good condition of preservation, whereas a complete stand may be worn out. These categories also encompass the stands in the catalogue, leaving out the detached figures and the remaining fragments, which are not included in Table 4.1.

The categories cut across a few cases, where one part of a stand was found *in situ*, but the rest was restored later from various baskets. An example is CAT53. A large part of its front was found as one piece (B7313, Pl. 2:2); but the rest was joined from pieces coming from other baskets. It was restored (= category 3), but part of it was found whole (= category 2). Any typology is arbitrary to some extent, and we can treat some cases specifically; but the crucial issue here is that stands like CAT53 were broken, even if one of their parts was not as badly broken as the others. Hence we classify such stands in the category of restored stands.

Based on these categories (Table 4.1), taking the 119 cult stands in the catalogue into consideration, there are only 4 complete stands found as one piece (“Whole 1” category, CAT3, 33, 85, 90).

TABLE 4.1: Patterns of Breakage and Disposal of the Cult Stands

Cat. No.	CS No.	Category	No. F.	Type of stand	Main figurative motifs	Percent that exists	Loci
1	41	Restored	14	RT	Lion stand	95	13, 15
2	8	Whole 2	14	RT	Lion stand	100	12
3	9	Whole 1	5	RT	Lion stand	95	8, 12
4	24	Restored	10	RS	2 bulls (one surviving)	85	12
5	66	Restored	27	RT	2 heads of bulls	85	12, 13, 14
6	74	Restored	13	RT	2 heads of bulls (one missing)	85	15, 16
7	3	Whole 2	10	RS	Without figures, solid front	100	12
8	96	Part R	1	RT	Without figures	50	13, 15
9	114	Part R	9	RT	2 heads of animals	25	Unknown
10	113	Part R	7	RT	2 heads of animals	25	8, 12
11	11	Restored	10	RT	2 small animal heads (one missing)	100	12
12	103	Restored	10	RT	2 heads of animals? – missing	90	15
13	98	Restored	9	RS	2 heads of animals – missing	85	12
14	40	Restored	31	RS	Without figures; date tree	70	13, 15
15	23	Whole 2	27	RT	2 standing females, 2 heads of bulls	100	12
16	71	Restored	18	RT	2 female figures in openings	95	15, 16
17	82	Restored	20	RT	Pillars	90	13, 15, 16
18	73	Restored	21	RT	2 figures missing (human?)	90	13, 14, 15, 16
19	15	Whole 2	13	RT	Probably without figures	95	12
20	109	Part R	7	RT	Unknown	30	15, 16
21	115	Restored	23	RT	Without figures	85	15
22	75	Restored	13	RT	2 heads of bulls	80	13, 15, 16
23	111	Part R	9	RT	Unknown	60	8, 12
24	107	Part R	7	RT	Unknown	40	12
25	93	Part R	15	RS	Unknown – perhaps 2 missing figures	30	12
26	72	Restored	13	RT	2 small heads of animals	90	14, 15
27	4	Whole 2	16	RT	Sun disk, two heads of bulls	95	14
28	62	Restored	12	RT?	2 females above 2 lion heads	90	12, 13, 15, 16
29	63	Restored	18	RT	2 females above 2 lion heads	90	13, 15, 16
30	102	Restored	41	RT	2 bull heads	90	14?, 15, 16
31	29	Restored	19	RT	Without figures (1 pillar)	90	13, 14, 15, 16
32	31	Restored	15	RT	Without figures	95	13, 14, 15
33	7	Whole 1	1	RT	Without figures	90	12
34	28	Restored	21	RT	2 animal figures/heads? (missing)	100	12, 13, 15, 16
35	110	Part R	4	RT	Unknown	30	8
36	67	Restored	37	RS	2 animal heads (one missing)	90	7, 15, 16
37	14	Restored	62	RS	2 date trees, 3 females (2 broken)	80	7, 13, 15, 16
38	59	Restored	21	RS	2 riders on animal protomes	90	15
39	27	Restored	23	RS	3 small top figures (bull heads)	95	13, 15
40	32	Restored	20	RT	2 animals, side facing	95	13, 15, 16
41	33	Restored	19	RS	2 animal heads in openings	85	13, 15, 16
42	60	Restored	18	RS	2 small heads of animals	100	12, 13, 14, 15
43	5	Restored	5	RS	2 females between openings	85	12
44	52	Restored	25	RS	4 musicians, 2 animal heads, females	95	(8), 12
45	22	Restored	13	RS	Without figures	95	14
46	90	Restored	18	RS	Without figures	85	15
47	6	Whole 2	8	RS	3 figures (missing), 2 bull heads (1 missing)	100	14

Table 4.1 (Continued)

No.	CS No.	Category	No. F.	Type of Stand	Main figurative motifs	Percent that exists	Loci
48	51	Restored	26	RS	2 pairs of female, 2 animal heads (the last missing)	85	13, 15, 16
49	12	Restored	21	RS	2 pairs of humans, 1 animal side-facing all very worn	90	12
50	2	Restored	9	RS	2 sphinxes, 1 head of bull	90	12
51	16	Restored	33	RS	3 sphinxes	90	12
52	68	Restored	45	RS	4 pillars (one mostly missing)	85	13, 15
53	1	Restored	40	RS	4 pillars	95	12, 14
54	13	Part R	22	RS	3-4 pillars, 2 surviving	20	12
55	57	Restored	22	RS	2 heads of bulls (one missing)	85	13, 15, 16
56	38	Restored	42	RS	Hunting scene, 2 musicians	95	12,13,14,15,16
57	55	Restored	31	RS	5 human figures (one missing)	80	13, 15, 16
58	37	Restored	15	RS	2 lions, 4 corner heads	90	15, 16
59	34	Restored	19	RS	2 females	80	14, 15
60	26	Restored	16	RS	2 females (1 missing), pillars on sides	80	8, 12
61	80	Restored	25	RS	2 females, 3 rosettes	80	7, 12
62	45	Restored	26	RS	3 molded female heads, 2 bull heads	90	15, 16
63	21	Restored	20	RS	2 heads of bulls	65	7, 8, 12
64	61	Restored	25	RS	2 heads of bulls	90	13, 14, 15, 16
65	30	Restored	14	RT	Without figures	95	15, 16
66	36	Restored	12	RT	Without figures	95	13, 15, 16
67	44	Restored	17	RS	Without figures	90	13, 15, 16
68	85	Restored	13	RS	Without figures	80	12,13,14,15,16
69	89	Restored	18	RS	Without figures	75	15, 16
70	100	Part R	3 (5)	R	Cow and calf, human figures – missing	15	12
71	118	Part R	6	RS?	2 bull heads	15	7, 8, 12
72	120	Part R	3	RS	2? bull heads (one exists)	10	8
73	117	Part S	1	R?	1 bull head	10?	12
74	119	Part R	4	RT	Unknown	25	12
75	105	Part R	30	RT	Unknown	45-50	13, 15
76	108	Part R	7	RS	Unknown	40	15, (16?)
77	116	Part R	3	R	Unknown	15	16
78	58	Restored	28	E	2 lion protomes, tree	90	15, 16
79	49	Restored	22	E	Tree, 4 goats, 2 humans	70	14, 15, 16
80	97	Restored	25	E	1 female, 2 heads of animals	80	12
81	39	Restored	12	E	1 female (mostly missing), 2 bull heads	90	13, 15, 16
82	100	Restored	34	E	2 females; 2 animal heads- missing	70	8, 12, 13, 14
83	78	Restored	16	E	Unknown, perhaps 2 animal heads	85	8, 15, 16
84	20	Restored	8	E	1 female, 2 heads of bulls	100	14
85	17	Whole 1	1	E	1 female, 2 heads of bulls	100	12
86	70	Restored	20	E	Palm, 2 females	90	15, 16
87	76	Restored	15	E	2 heads of bulls	90	13-16
88	83	Restored	13	E	2 heads of bulls (one missing)	80	13, 15
89	92	Restored	18	E	Without figures	80	13, 15, 16
90	10	Whole 1	2	E	Tree, 2 goats, 2 females, 2 bull heads (1 bull head missing)	100	12
91	64	Restored	24	E	Tree, 2 goats, 2 heads of bulls	90	15, 16
92	56	Restored	25	E	Tree, 2 goats, 2 females, 2 bulls' heads	75	15, 16
93	65	Restored	16	E	Tree, 2 goats, 2 humans (missing) above bull heads (one missing)	80	13, 15

Table 4.1 (Continued)

No.	CS No.	Category	No. F.	Type of Stand	Main figurative motifs	Percent exists	Loci
94	86	Restored	30	E	2 females, 3 bull heads, pillar	70	13, 15, 16
95	25	Restored	37	E	2 humans, 2 side figures, 2 bull heads	85	12, 13, 14, 15
96	42	Restored	32	E	2 females (1 missing), 2 bull heads (1 missing)	80	14, 15
97	79	Restored	28	E	2 females	80	15, 16
98	87	Restored	35	E	2 bull heads; tiny animal – missing	80	15, 16
99	18	Whole 2	31	E	Without figures	100	12
100	19	Restored	24	E	Without figures	95	13,15,16
101	104	Part R	9	E	Unknown, only ‘roof’ survives	20	15, 16
102	106	Part R	8	E	Unknown	30	12
103	50	Restored	13	ER	2 bull heads (one missing)	95	15-16
104	81	Restored	20	ER	2 bull heads (one missing)	95	13, 15,16
105	69	Restored	19	ER	Without figures	90	13, 15
106	77	Restored	20	ER	2 pillars (1 missing)	90	13, 15, 16
107	35	Restored	15	ER	2 animal heads (? – missing); 2 side figures (worn)	95	13, 14, 15, 16
108	95	Restored	23	ER	Two heads of animals? -missing	80	12,14,15,16
109	91	Restored	20	ER	Probably without figures	70	15, 16
110	88	Restored	21	ER	2 heads of bulls	80	13, 15, 16
111	84	Restored	16	ER	Unknown	90	13
112	53	Restored	24	ER	2 standing humans; 1 more missing?	90	12, 13
113	54	Restored	23	ER	3 females (2 missing)	85	12, 14
114	48	Restored	24	ER	Without figures	85	15-16
115	101	Part R	6	E/ER	2 heads of lions (?), worn; only front	30	16
116	43	Part R	5	E?	Unknown (back side only)	45	12
117	94	Part R	6	E/ER	Unknown	40	8
118	112	Part R	4	R?	Animal heads?	25	13, 15
119	-	Part S	1	E/ER	Unknown	20	12

Legend: No.F.= number of fragments; RS= rectangular, straight top; RT= rectangular, saddle like top; E= elliptical, ER= ellipto-rectangular.

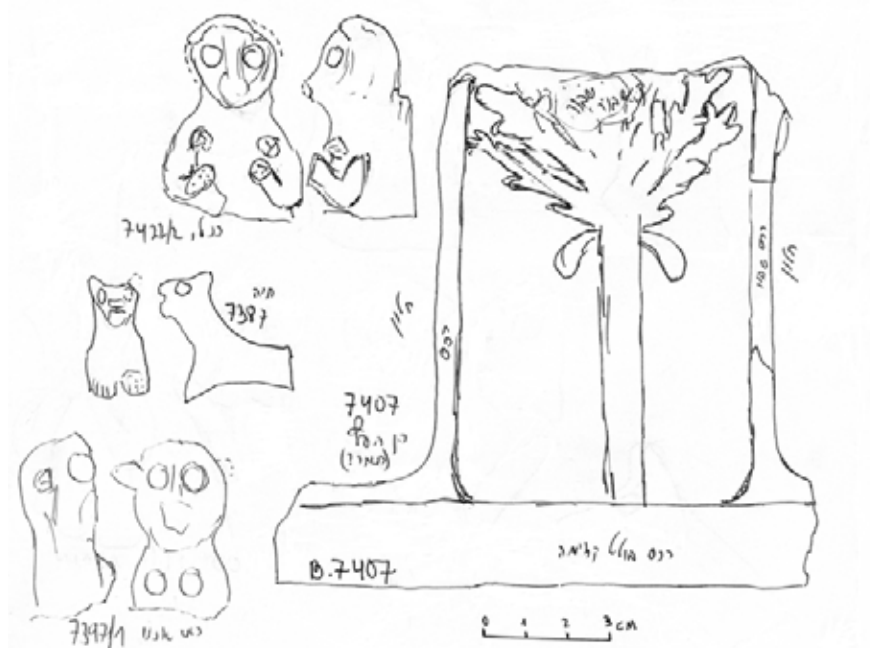


Fig. 4.1: Drawings made November 18, 2002. From top: human head B7422/2, tree fragment B7407, animal B7387, human head B7397/1.

However, there are 7 other complete (fractured) cult stands (CAT2, 7, 15, 19, 27, 47, 99). All the cult stands from these two categories ("Whole 1" and "Whole 2") were found in Locus 12.

By far the largest category is restored stands, which include 84 items. These cult stands were found all over the pit, from top (L8, 12, 14) to bottom (L13, 15, 16). Relatively few cult stands did not (or could not) be restored into complete forms. They include 24 items, of which 22 are restored parts ("Part R", CAT8-10, 20, 23-25, 35, 54, 70-72, 74-77, 101-102, 115-118) and two are single parts ("Part S": CAT73, 119). Most of these incomplete parts were found in upper loci of the excavation (L8, 12, 14), where their location may be related to the recent damage by the bulldozer and the robbery pit. Yet, about a third was found in lower loci (L13, 15, 16); these were CAT8, 20, 75-77, 101, 115 and 118.

The categories here do not fit the formal typology of the cult stands, in that all types of stands exist in the various categories. The whole stands (both "Whole 1" and "Whole 2") include rectangular and elliptical stands. The lack of ellipto-rectangular stands here is perhaps random, due to the limited number of ellipto-rectangular as well as whole stands in general. Restored stands include all forms (rectangular, elliptical, ellipto-rectangular), as do the parts. The conclusion from this observation is that the various types of stands were not deposited in different ways or times in the pit, but all shared the same general fate.

We already mentioned earlier that only c. 6 out of 60 baskets of cult stands remained after pottery mending, or about 10%. A similar picture emerges from the study of the completeness of the cult stands: out of 119 stands, only 24 (20%) remained incomplete (as parts). Even if several more stands were deposited in the pit and not identified by us, it would not change the general picture. We should take into consideration the severe limitations of time and working space during pottery mending as factors leading to incomplete mending. Add the damage wrought by the bulldozer and by the robbery pit as factors leading to loss of pieces. We thus come to the conclusion that all the cult stands were entire when taken to the pit. They were broken only at the time of their deposition, most likely as a result of their being thrown into the pit; some did not break at all.

2. DEGREE OF COMPLETENESS

One way to estimate the formal preservation of the cult stands is by measuring their degree of completeness. For each stand or fragment, we estimated the degree of completeness in percents. A completely whole cult stand is defined as having 100% of completeness (again, ignoring minute damage or wear). In order to estimate the degree of completeness, we divided each cult stand into four distinctive parts (front, back, left side, right side) and assumed that the relations between these parts are more or less permanent. We assumed that the front and the back are equal in area, each representing 30% of the entire cult stand. The two side walls are narrower than the front or the back, and since the cult stands are symmetrical, both sides are equal. However, the top or the 'roof' area varies. Some stands have closed roofs, others are almost completely open. The consistent feature is that the roofs too are symmetrical. For the sake of simplicity, we divided each roof to two halves and counted the area of each side together with half of the roof together, as representing 20%. Lack of figures (all or at least most of them) was counted as 5%. Of course, parts restored by Michal Ben-Gal in gypsum were not considered when estimating completeness.

As can be expected, Whole 1 stands show a high degree of completeness (CAT3, 33, 85, 90; respectively, 95, 90, 100, 100%); Whole 2 stands fare even better (CAT2, 7, 15, 19, 27, 47, 99; respectively, 100, 100, 100, 95, 95, 100, 100%). On average, Whole 1-2 have a degree of completeness of 97%. With parts, the figures are sadly much lower – on average parts have only about 17% degree of completeness.

It is important to observe that for restored cult stands (category 3), there is a considerable variety: some of them are fully complete (100% – CAT11, 34, 42, 84), only one is 65% (CAT63) and none less than that (five stands have 70% degree of completeness, CAT14, 79, 82, 94, 109). Most of the restored stands have 80% completeness or more; the average in this category is a very high 87%. This is a strong indication that the 84 restored stands were whole when were thrown into the pit, as relatively few parts from them were not retrieved (or maybe not found during the pottery mending).

We can also look at the degree of completeness of all 119 stands, and estimate roughly how much is missing for the entire assemblage, by combining the missing percentages (for example, if an assemblage includes two items, each 90% complete, than the entire assemblage lacks 20%). In our case this amounts to 2815%. Of course, there are various sizes of cult stands, and it is hard to compute exactly, but if we assume that the missing parts are representative of the average size, it means that an amount of 28.15 stands is missing. This may be explained by the remaining fragments (which we estimate as roughly representing the material of 12 stands) and by the recent damage to the pit. Of course, this does not rule out the possibility that a few stands were not whole already when taken to the repository pit. We also assume that there were no cult stands that we missed (those of 0% completeness), for example, entire stands stolen by robbers.

3. DEGREE OF BROKENNESS

In order to measure the degree of fragmentation we counted the number of fragments for each stand (Table 3.1; this number includes figures). We do not include here fragments (Part R and Part S), but only complete (Whole and Restored) stands.

A minimal number of fragments (1) represents fully intact stands, and there is only one such stand (CAT85). True, CAT33 only is numbered as one piece, yet it has a missing corner torn by the bulldozer. It remained as one piece only since the missing parts were not found. We can still assume that it was deposited as an intact and complete stand in origin. The same is true also for CAT3. Stand CAT90 has 2 pieces, because one bull head was restored. To conclude, the four Whole 1 stands were fully complete and only broken by the bulldozer, with the exception of CAT90, which lost one small head of a bull.

The cult stands in category Whole 2 were broken into 8 (CAT2) to 31 (CAT99) fragments. On average these cult stands were broken into 17 fragments. While some of these cult stands were broken by the bulldozer (as proven by fresh breaks, e.g., CAT2 and the back part of CAT15), in other cases the fractures or breaks were all ancient (CAT47, 99) and unrelated to the recent damage.

The restored stands (category 3) exhibit a wide range of fragmentation. The least fragmented was CAT43 with only 5 pieces; the most fragmented was CAT37 with 62 pieces. On average, a restored cult stand was broken into c. 22 fragments. This does not greatly exceed the degree of brokenness of cult stands found *in situ*, only fractured (Whole 2 category).

I will not delve in detail into the possible reasons why some stands are more broken than others. Sometimes one can guess. For example, stand CAT37 is the largest of all, hence it is natural that it includes more pieces. One can assume that the rate of fragmentation is influenced by the form and technical features of cult stands (those with thicker walls or solid walls, better clay and firing may be more durable). However, many other possible factors exist, which we cannot measure accurately, such as the way a cult stand was handled and thrown; the relevant depth (at first the pit was deep and the items would have been more badly hit); the recent damage at the upper area of the pit, different pressures in the underground, etc. One such factor may explain why the figurative art is well preserved in some whole or restored stands, but not in others. The figurative art is mainly limited to the front of the stands. The position of the front, once a cult stand settled inside the pit, probably affected the preservation. Thus, CAT49 settled on its base, with the front up, and was probably ‘showered’ by chalices and other stands that fell upon it and badly broke its front. On the other hand, the front of CAT15 was facing down, so when the bulldozer severed its base, the front (being lower) was saved and its figures were found almost complete, though worn.

4. EXISTING AND MISSING FIGURES

Another way of estimating completeness is through the figurative art. Here we will discuss the human and animal figures, leaving aside trees on fronts (which are not figures, but plastically modeled motifs) and pillars (since stands with many pillars they are few – CAT17, 52-54). The goats were included in the counting. Other stands are too broken to know for certain if they carried figures, and of which kind (15 stands – CAT20, 23-24, 35, 73-77, 101-102, 111, 117-119). I have counted the figures on the remaining 100 stands, estimating the degree of wholeness of the figures, ignoring minor wear and tear (such as loss of arms – such parts are so small and often indistinctive that they could easily reach into ‘regular’ pottery baskets, or crumble by post-depositional processes).

It is important to state that quite many stands do not have figurative art – in fact, 20 stands (20%) out of the 100 stands lack figures (CAT7, 8, 14, 19?, 21, 31-33, 45-46, 65-69, 89, 99-100, 105, 109?, 114). This indicates that, whatever the cult stands used for were, *the figures were an additional component and not a crucial one: a cult stand did not have to include figurative art.*

The remaining 80 stands, in origin, carried a total of 98 human figures and 134 animal figures (of course, many are not full figures, but protomes and heads). There are, therefore, more animal than human figures and the average, for a stand that is decorated by figurative art, is c. 1.2 human figures and 1.7 animal figure per stand. Looking at it differently, animal figures appear on 60 stands and human figures on 41 stands. So each stand with animal figures carries, on average, 2.2 animal figures; while each stand with human figures carries, on average, 2.4 human figures. In fact, the figures are almost always arranged symmetrically, often in pairs. I add that 27 stands carry both animal and human representation; the most common combination is a female and a bull.

The same 80 stands have lost some of their figures – 46.5 animals and 18.5 humans are at present missing. We may assume that the number and types of figures per stand was the same for the 20 unknown stands (those, which at present we do not know if they carried figures, and how many). It would mean that 20% lacked figures, while the rest (16 stands) carried 1.2 human figure and 1.7 animal figures each. So the 20 unknown stands represent a further loss of 27 animal figures and 19 human figures. Now we should look into the figures detached from cult

stands (Catalogue 2, in this volume). They include 16 human items and 27 zoomorphic items; in terms of complete figures they represent roughly 10 complete human figures and 20 complete animal figures.

To sum up, rounding slightly the numbers, the entire assemblage of 119 cult stands carried originally an estimated number of 117 human figures and 161 zoomorphic figures. At present, there exist (including detached figures) 80 human and 88 zoomorphic figures; while 37 human and 73 zoomorphic figures have been lost. While we may have lost only c. 23% of cult stand parts (above, this excludes the compensation of remaining pieces after pottery mending), the loss of figures was more severe. Roughly 32% of the humans and 45% of the animals seem to be missing. This is most likely due to the fact that the figures are much more delicate, although we cannot exclude that some were stolen from the upper area of the pit.

5. RELATIONS TO TYPOLOGY AND TO FIGURATIVE ART

The various types of stands – rectangular, elliptical and ellipto-rectangular (Chapter 3, above) – are represented in parts and restored stands that originate from all the layers and larger loci in the pit. Thus, there is no match between a certain type and a certain layer.

The same seems to be true also for the figurative art. The common motifs (bull protomes, standing females, etc., Ziffer, Chapter 5 below) appear along the entire depth of the repository pit and are not limited to one layer.

In other words, the typological features or the figurative motifs were not crucial at the time when the cult stands were deposited; in general, all the stands received basically the same treatment, as far as we can tell, the one exception being stand CAT47.

Cult stand CAT47 is unique in that it was found in one piece, but all its figures were broken off in antiquity (the breaks show thick encrustation, Pl. 13:2). Unfortunately, they were not found – perhaps because this stand was also the highest in the pit, so if the figures were left high up, they may have suffered more from the recent damage. Yet, one figure – a bull protome in the left opening – was retrieved. Interestingly, this stand has two delicate pillars on the narrow sides, which have survived. Only the frontal figures are missing. They included one more bull protome and two elongated corner figures (it is difficult to know of which kind – they have maybe leonine paws and knee caps, so probably human figures or sphinxes, not animals; see Ziffer, Chapter 5). One central elongated element is missing at the center; it is rather wide (fitting a human figure), but has vertical edges without expected widening areas for hips, so perhaps a tree. The damage to the frontal figures is unique for this stand, since with other whole stands, the figures survived (completely or partially) and were found still as one part with the body of the stand. No other whole cult stand lost all its figures. With restored stands too, parts were often found in the pit with figure (or figures) still in the original location. The fate of CAT47 seems to suggest deliberate mutilation, that is, removal of the “eyes and ears” of this cult stand before it was deposited. However, the figures (judging by the one found) were not destroyed, just broken off and probably thrown into the same pit. For all the other whole, restored and partial cult stands there is no evidence of mutilation; those found with figures still attached were certainly not mutilated. The question is, whether CAT47 was indeed mutilated; and if so, why should it have deserve this exceptional treatment?

4.4. DISTRIBUTION OF CULT STANDS IN THE PIT

In this section we will discuss the distribution of the cult stands in the pit, in other words, the relation of the cult stands to the loci and layers. It is a very complex issue and here the loss of data (explained above) affects our ability to reach conclusions. Yet, a lot can still be done.

We exclude from discussion here one cult stand (CAT9), which sadly lost its registration data. It does have two heads of bulls, but these could not be identified with drawings made during the excavation. These heads are so worn out that they may have been left in general baskets of stand fragments (thus, not registered as small finds with their own basket numbers and lacking drawings). Hence, the total assemblage of cult stands left for discussion here is 118.

We begin with the observation that most of the loci are interrelated; therefore, we must define very carefully which connections between loci are expected, and which are not. We have sliced the pit by an arbitrary section, so it is only natural to expect that pieces from the same stands will join from two sides of the section – between L12 and L14, between L15 and L13, and even between L16 and L13 (though more rarely, since L16 is a small locus). Since the ‘stair’ on the side of L13 (Chapter 2 above) was excavated as L15, one can expect relatively large numbers of joints between these two loci. With the help of the daily graphic it is possible to assign the stand parts from the ‘stair’ back to L13, but that has no major advantage, since L13 is the equivalent of L15 (the same layer). All the upper reaches of the pit were disturbed by the bulldozer and the robbery pit, turned upside down and strewn

around the pit. Any connection between L7-11 to L12 and/or L14 should not be regarded as surprising. Finally, when the layers slanted and the excavation was made under pressure, it would probably result in some joints between two consecutive layers, in our case between L12 and L13, and L14 and L15.

We should examine how cult stands are combined (do they 'mix' from many loci, or they come mostly from one locus/layer?). Connections that are not expected are those between the very top and the bottom of the pit (L7-11 and L13+15+16); and to a somewhat lesser extent, between L15-L16 and L12; and between L13 and L14 (being diagonal across the section).

1. CULT STANDS FOUND IN ONE LOCUS

Thirty-eight of the 118 cult stands (32%) carry registration data of only one locus. They include three cult stands from Locus 8 (CAT35, 71, 117 = all parts!); twenty five (!) cult stands from Locus 12 (CAT2, 4, 7, 11, 13, 15, 19, 24-25, 33, 43, 49, 50-51, 54, 70, 73-74, 80, 85, 90, 99, 102, 116, 119); one from Locus 13 (CAT111), four from Locus 14 (CAT27, 45, 47, 84), four from Locus 15 (CAT12, 21, 38, 46) and one from Locus 16 (CAT77).

When we look at the nature of these cult stands, we find that all the examples from Locus 8 are parts, not whole or restored stands. Also, the cult stand from Locus 16 is a part. From Loci 13 and 15 all the examples are of restored stands. The ones from Locus 14 are whole and restored; while Locus 12 includes all the categories (whole, restored and also parts of stands). The conclusions are as follows:

1. Loci 7, 9, 10, 11 contributed only pieces that combined with cult stands from other loci.
2. Loci 8 and 16 contributed only parts of cult stands, as well as pieces that combined with cult stands from other loci.
3. Loci 13 and 15 included restored cult stands that came only from these loci.
4. Loci 12 and 14 included both restored stands and whole stands.

The distribution of the cult stands in the pit is not related to their typology, neither to their figurative motifs. For example, one locus includes cult stands from all major types (rectangular, elliptic, ellipto-rectangular in Loci 8, 12). Stands that seem very similar, maybe made by the same hand, came from different loci and layers in the pit. This will become more clear when we take into consideration not just single loci but layers (see further below).

2. RELATIONS BETWEEN LOCI 15 AND 16 (LAYERS I-II)

Many cult stands were joined from pieces that came from both Loci 15 and 16. They include 19 examples that came only from these two loci (CAT6, 16, 20, 58, 62, 65, 69, 76¹, 78, 83, 89, 91-92, 97-98, 101, 103, 109, 114). Twenty eight other cult stands included pieces that came from L15, L16 and also other, additional loci (CAT17-18, 22, 28-29, 30-31, 34, 36-37, 40-41, 48, 55-57, 64, 66-68, 79, 86, 100, 104, 106-108, 110).

In other words, against the 5 cult stands limited just to one of these two loci, there are 47 cult stands that cut across their shared border. This is a strong indication that Locus 15 and Locus 16 belong to the same 'horizon'.

3. RELATIONS BETWEEN LOCI 12, 14 (III) AND 7-11 (IV)

The uppermost layer (IV) composed of Loci 7-11 is disturbed and includes no whole or restored cult stands; therefore, it does not constitute a meaningful layer in the pit, but rather the disturbed surface above it. We can expect pieces to join between these loci and those immediately below them (L12 and L14), and indeed such cases are manifest. For the moment, we study only cult stands that combine pieces from both layers III (L12, L14) and IV (L7-11). These include five examples joining L8 and L12 (CAT3, 10, 23, 44?, 60); one example joining L7 and L12 (CAT61) and two examples joining L7+8+12 (CAT63, 71). Later, we will discuss cult stands that have pieces joining also from lower loci.

These results fit the nature of the loci in layer IV. Loci 9-11 were very limited in depth and number of finds, having almost no baskets of any sort and no registered figures of any kind, except one fragment with human feet (B7036). From Locus 7 and Locus 8 came more figures, which were drawn during the excavation. From L7 came 2 pillars (B7000 = CS166; B7010); 3 heads of animals (B7022; B7022/3; B7024+5); a human body (B7022/2); a human head (B7022/1) and a human figure (B7024+5 = CS121). From Locus 8 came 2 female figures (B7034 = CS125; B7045 = CS124); 5 bull heads (B7035/1; B7038; B7042; B7044; B7064); and a lion head (B7035/2 = CS143).

Some of these figures joined complete stands from lower loci; others remained detached. One can draw the conclusion that Loci 7-11 were very disturbed, at least by the time we excavated them. Whole and restorable cult stands were not found in these loci (except Locus 8, the lowest of them all). These loci included a few detached figures; partially restored into cult stands from other loci.

¹ This stand came from L15 with one possible part from L16, but this is not certain (Catalogue 1, below)

4. LAYERS I-II AND III-IV

If, based on the results above we regard Locus 16 as closely related to Locus 15, we can unite Loci 13, 15 and 16 (defined as layers I-II in Chapter 2) as one meaningful unit, which signifies the lower loci in the pit. Above it comes another unit composed of Loci 12 and 14 (layer III). In fact, we can combine Loci 7-14 as one meaningful unit that signifies the upper loci in the pit (layers III-IV). For the sake of convenience we will designate these combinations of layers as ‘areas’.

A total of 42 cult stands (36% of all cult stands) were found in the upper area (Loci 7-12, 14) of the pit (CAT2-4, 7, 10-11, 13, 15, 19, 23-25, 27, 33, 35, 43-45, 47, 49-51, 53-54, 60-61, 63, 70-74, 80, 84-85, 90-99, 102, 113, 116-117, 119). They include all the whole cult stands (limited to L12 and L14).

A slightly larger number of 53 cult stands (45% of all cult stands) were found in the lower area (Loci 13, 15, 16) of the pit (CAT1, 6, 8, 12, 14, 16-17, 20-22, 29, 38-41, 46, 48, 51, 55, 57-58, 62, 65-69, 75-78, 81, 86, 88-89, 91, 92-94, 97-98, 100-101, 103-106, 109, 111, 114-115, 118).

The remaining cult stands will be discussed below. Meantime, we can conclude that cultic stands were evenly distributed between the lower and upper areas of the pit, though whole (*in situ*) cult stands were only found in the upper area, while all the cult stands from the lower area were found broken.

It also becomes clear that stands of all types (rectangular, elliptical, and ellipito-rectangular) were distributed in both areas. The same is true even for secondary typological traits, as long as they are common enough among the cult stands. For example, rectangular cult stands with concave ‘roofs’ and rectangular cult stands with straight ‘roofs’ were both found in area I-II (Loci 13, 15, 16) as well as in area III-IV (Loci 7-12, 14). Compare the nearly identical forms of stands, like CAT12 (L15) and CAT13 (L12); CAT18 (lower area) and CAT19 (upper area); CAT45 (upper area) and CAT46 (lower area), and so on.

One can also see plainly that figurative motifs are also distributed evenly in both upper and lower areas of the pit. It is not just that common motifs, like standing female figures and protomes of bulls, appear in both areas, but much more than that. Cult stands that are very similar and probably came from the same workshop, if not from the same hand, were found in the two areas. I will list some examples. Among the three rectangular stands with saddle-top ‘roof’ and lions as supports, one (CAT1) came from the lower area and two from the upper area (CAT2-3). A “pair” of rectangular cult stands (for this term see Ziffer, Chapter 5 in this volume) with columns came one from the lower area (CAT52) and one from the upper area (CAT53). One stand of the “pair” of elliptical cult stands with trees and caprids originated from the lower area (CAT92); the other came from the upper area (CAT90). Of two very similar elliptical stands without figures, with straight ‘roofs’ and two tying-beams, one came from the lower area (CAT100), the other from the upper area (CAT99). Stand CAT81 from the lower area is similar in typology (elliptical, one tying-beam) and motifs (central standing female and two bull heads) to stands CAT84-85 from the upper area. Cult stands CAT80-81 form another “pair”, of which one is from the lower area (CAT81) and the other from the upper area (CAT80).

Of course, here and there some features or motifs appear only in one area. For example, cult stands with ‘legs’ and without figures were found only in the lower area (CAT66-69), while cult stands with sphinxes (CAT51-52) only came from the upper area. Yet, these are only secondary or rare features. The interrelations in types and motifs between the upper and lower areas are too strong to be explained as random. They indicate that there was no gap of time between the two areas – one came immediately after the other. Furthermore, the areas hold the same kind of cult stands with regard to typology and art.

5. CROSSING LAYERS I-II AND III-IV

The remaining 23 cult stands (c. 19% of the entire assemblage) include pieces from both upper and lower areas (CAT5, 18, 26, 28, 30-32, 34, 36-37, 42, 56, 59, 64, 79, 82, 87, 95-96, 107-108, 110, 112).

Scrutinizing the existing registration data of these cult stands, we may divide them into three groups. The full details about the various baskets are given in Catalogue 1 (in this volume) and will not be fully repeated here.

One group includes stands that originate from the upper area (L7-11, 12, 14), with but one piece from a lower locus. This group has only two cult stands: CAT82 (L14, except one leg of the left figure, B7259 L13) and CAT112 (all pieces from L12, except one registered as 7215 L13). The number of such stands is minimal and it is perfectly reasonable to assume that a small piece fell off and reached further down inside the pit. Thus these stands pose no problem.

A second group includes stands whose parts come from the lower area (Loci 13, 15, 16), except one piece that originates from an upper locus. The 12 cult stands of this group include CAT18 (many pieces from L13 and L15, one small piece from B7282 L14); CAT26 (all pieces from L15, one from B7282 L14); CAT30 (lower area, except one head of animal from B7277/2 L14); CAT31 (lower area, except one piece registered as B7277 L14); CAT34 (L13+15+16, except one piece from B7167 L12); CAT36 (L15+16, except one piece from B7022/4 L7);

CAT37 (L13+15+16, one piece B7022 L7); CAT64 (all L13+15+16, except one piece B7282 L14); CAT79 (L15+16, except one piece registered as B7289 L14); CAT87 (L13+15+16, one piece B7282 L14); CAT107 (L13+15+16, one piece B7282 L14) and CAT110 (L15+L16, one piece L12).

While a few pieces could ‘travel’ down the pit, they could not rise up. It is peculiar that B7282 L14 appears in five of these 12 cult stands as the donor of the exceptional pieces. However, this is unlikely to be due to a mistake in registration. First, it cannot be a mistake for B7382 or B7482, which are baskets of juglets, not of stand fragments. Second, the locus was also inscribed, so we would have to assume that both basket and locus numbers are wrong – but this is unlikely to happen as a slip of hand. Third, it does not solve the cases of the other stands in this group. So while for some of the stands the reason can be mistakes in registration, it cannot be true for all the stands from this group. In two cases figures from Locus 7, registered and drawn during the excavation, joined such stands (CAT36-37). In the case of CAT37, the piece belongs to a human figure and shows the encrustation typical to the upper area (while the rest of the stand has traces of its original red slip). The connection of the figure to the stand is not free of doubts, though. Also for stand CAT36, the connection between the head from L7 and the stand seems precarious.

The explanation for this group seems to be that these stands were broken shortly before being thrown into the pit – leaving pieces ‘behind’ at the edge of the pit, later swept into its upper area. Yet, all these stands belonged to the category of restored stands; hence, they were not broken far away from the pit. It does not seem that the pieces were taken up by rodents, since we found no evidence for rodents’ holes in the pit. Perhaps as a stand broke inside the pit, an occasional piece flew up, or got stuck higher up near the edge. When the piece is a figure from an opening (CAT36-37), perhaps it broke by chance before the stand was thrown still complete into the pit (e.g., if the stand was grasped carelessly). By now, the importance of full registration can be seen. To discuss such questions, one needs to have a full registration of all the fragments. At present, we have to do with the available data.

A third group seems to be even more ‘mixed’ between the areas, with more than one piece from each area. Here come eight stands: CAT5 (L12+13+14); CAT32 (L13+14+15); CAT42 (L12+13+14+15); CAT56 (L12+13+14+15+16); CAT59 (L14+15); CAT95 (mostly upper area, two pieces L13+15); CAT96 (mostly L15, but two pieces from L14) and CAT108 (L12+14+15+16). Interestingly, B7282 L14 features again in CAT96, but the same stand has another basket from L14 (a head, drawn during the excavation, B7296), showing that the appearance of B7282 is not a slip of hand. Fundamentally, the third group is not different from the first two, in that more than one piece from the same stand could ‘travel’ down; or result from the imperfect separation between the areas during the excavation. Perhaps some stands also left pieces “behind” at the edge of the pit, which were later swept into higher loci.

What we have found is that there is a meaningful separation between lower loci (13, 15, 16) and upper loci (7-12, 14): 81% of the stands follow this separation. Yet, a small group (19%) cuts across this separation, and cannot be entirely explained on grounds of mistakes in registration. Rather unexpected is the fact that cult stands found in the upper area did not include pieces coming from the lower area (except CAT82, 112). It seems that once the lower loci were filled, they were as if sealed and did not suffer further intrusions from above. On the other hand, a dozen cult stands restored from the lower area included pieces from upper area – though the upper area was empty at that time, and filled only at a later stage. We offered several possible explanations for this fact, perhaps working in combination.

So far, we have not discussed the reason for the different nature of the layers in the pit. Why do we have gray ash with bowls in the lower area, but red earth and chalice fragments in the upper area? The question why we find whole cult stands only in the upper area (in L12 and L14) is especially intriguing. In the following lines, we will discuss these questions and try to offer a reconstruction for what happened at the pit about 2800 years ago.

4.5. BREAKAGE AND DEPOSITION: A RECONSTRUCTION

Based on the stratigraphy (Chapter 2 above), we try to reconstruct the phases of deposition of the finds in the repository pit in chronological order. This is also based, of course, on the nature of the finds from the repository pit, which will be further discussed in following chapters. Hence, we will return to this subject again in the concluding chapters.

The first act concerned the digging of the pit itself, which must have been prepared some time (not necessarily long) before the start of the disposal (*genizah*) process. It was most likely dug by personnel of the temple, or at least under the temple’s supervision. It is very important to note that there was no effort to conceal the place. A prominent place at the top of a hill was chosen, very close to the city, not a secluded, remote place. Since the number of objects was very large, apparently those in charge did not want to have to carry them over a long

distance. Furthermore, we can assume that taking out of such a large number of objects from the temple could not be concealed from people living in the city. There was no reason to conceal the act from the people, because they all shared the same feelings of reverence towards the temple and its gods. Hence, the inhabitants of Yavneh would not have wanted to, nor perhaps dared to touch the repository pit once it was sealed.

We do not know if the temple was in the city or perhaps on top of the 'Temple Hill', but that is not crucial for our argument here. The choice of place proves the nature of the pit. It is not a temporary, secret act of burial, made to protect valuable, sacred objects from enemies that may loot the temple, until danger passes away. Note also, that we lack the most valuable cultic objects of a temple – the cult statue/s, the gold and silver objects, a large altar and its set of metal tools. It is also not a place of burial of remnants – objects buried *after* a temple had already been looted, for example by survivors. It is an act of burial of objects from a temple, made openly by the people who used this temple, during the time when it still functioned. The act was made in order to prevent 'secular' use (or more generally, misuse) of cultic objects, but even more as a symbolic act, in view of the holiness that these objects had acquired. They had served in the temple, in front of the gods and goddesses; hence, they could not be disposed of as rubbish. The solution was an eternal, respectful burial underground – hence, we define the pit as a repository pit or *genizah* (this term will be further discussed in Chapter 12 below).

After the pit was dug, cult stands were at first thrown into the empty pit, perhaps together with some chalices and bowls (Layer I, L16). Since almost all the cult stands from the bottom of the pit (L16) were restorable, but none found whole *in situ*, we think that the stands were thrown whole and broken only upon impact. At this stage they were thrown from a considerable height into an empty pit, which had a hard bottom. Of course, it is also possible that stands were first broken at the edge of the pit, then thrown down and broken further; or that a figure or two were broken at the edge before the entire stand was thrown; but the differences between these scenarios are subtle.

In the next stage (layer II, L15 and L13), those who conducted the filling of the repository pit continued to throw in cult stands that broke upon impact (or broken at the edge of the pit, then throw inside). However, they now added *thousands* of small and medium sized bowls. All this material was discarded from the southwestern area of the rim of the pit, accumulating into a sort of cone-like heap inside the pit. This explains why the gray ash layer slants, being highest in the southwest, forming a steep slope towards the east and the north.

There are several possibilities as to the origin of the ash. It is possible that the ash came from the bowls themselves, that is, it formed part of the contents of the bowls, dispersed when they were thrown into the pit and broken (or broken at the rim of the pit, then thrown). This fits the fact that the bowls show severe traces of burning. A second possibility is that the ash encircled the bowls, but did not originate directly from them. In other words, it was an added component to the pit. If so, the ash could originate from a fire in the pit or immediately outside it, which would likely indicate some ceremony related to the deposition. Sources from the Aegean world come to mind, mentioning *bothroi* filled with ash related to ceremonies that connected the world of the living with the world of the dead. We will discuss this issue later, after the 'regular' pottery and the analysis of chemical residues have been presented (see Panitz-Cohen and Namdar, Chapters 7 and 10, below).

It is difficult to determine if the bowls were broken upon impact, or before being thrown. Since most bowls were delicate, they could break easily and both possibilities exist. The fact is that out of thousands of bowls we found very few intact or nearly intact, and those were mostly small and heavy-sided (therefore more durable) (see Chapter 7 below).

With the start of layer III (L12, L14) the accumulation of bowls, stand fragments and gray ash material ceased, it seems as if those who conducted the act 'ran out of bowls'. Instead, they now shifted to throwing hundreds of chalices, but continued the disposal of cult stands. On the one hand, all the chalices were found broken, despite the fact that they were in general sturdier than bowls. Thus, the chalices were perhaps broken at the edge of the pit, before being thrown inside. This was perhaps performed in order to symbolize end of use, required for functional objects. On the other hand, we do not find the gray ash around the chalices (that is, in layer III). This is a strong indication that the ash originated from the bowls themselves: ending the disposal of one meant also ending the disposal of the other.

It is also clear that in layer III, the cult stands were *not* all broken before deposition. At least eleven cult stands were thrown whole into the pit and found by us *in situ* (even if slightly worn, or fractured after reaching their final resting place). Other cult stands were perhaps thrown whole as well, but broke upon impact, leaving *in situ* fragments, at times quite large ones (like front CAT53). More stands were damaged after the deposition (mainly by the bulldozer).

The cult stands that survived whole or nearly whole were not placed in order inside the pit, by someone who would have entered it for that purpose. I suggest that the whole cult stands survived, because the pit by this stage was not empty anymore. Some cult stands fell on top of the soft ash layer and slid down its slope. Some broke and dispersed along the way, but those that remained more or less whole reached the end of the slope – the edge of the

pit. This is the only logical explanation for the observation that the *in situ* cult stands (Whole 1 and Whole 2 categories) were found in a crescent-like area along the north and east edges of the pit, in various positions (Fig. 4.2). Some remained upside down or left on one side, others were tilted, yet others standing on the base. The heights of the gray ash layer were measured as 37.41-37.25 m in the southwest, and c. 36.78-36.74 m in the north and east. The measure of 36.46 m in the north was taken right at the edge of the pit. The lower heights measured for whole cult stands (given in Appendix 2) fit this data, but the stands are spread in the north and west, where the gray ash was lower. We should also notice that there is more than one 'layer' of whole stands – CAT99 above CAT2, CAT47 above CAT27, CAT90 above parts of CAT50, 44). These are not 'layers' in the archaeological sense of strata, just accumulation of several objects one above the other, all belonging to one stratum.

Based on this pattern of disposal, we reach an important conclusion about the attitude shown towards cult stands. The cult stands were not carefully placed, but thrown violently into the pit. Yet, it was not considered necessary to ensure that each cult stand be completely broken. They were not all broken up on purpose before being thrown, but probably mostly thrown whole, and broke upon impact.

We believe that the deposition of the entire repository pit occurred during a short time span, maybe even during the same day. That is, the pit was filled from bottom to top during a single event. This observation is based on the fact that the pottery repertoire is homogeneous. Types of cult stands and other vessels found in L16 and L15 appear also in L14 and L12. A few cult stands are also combined from fragments that cut across the layers.

The pit was finally closed, perhaps by crushed limestone. Then, natural processes began. For example, a lot of encrustation was observed on cult stands as well as on chalices in layers III-IV of the pit (L7-L12, L14); but the lower area (layers I-II) with its bowls and cult stand fragments remained relatively clean of encrustation. Here the finds were covered by the gray ash that, sometimes, blurred their features (hence, from lower loci, more cult stand fragments remained in 'regular' pottery baskets and were found only after being washed). Whether the lack of encrustation was due to the depth from the surface, or to the nature of the ash layer that prevented entry of water (or to some other factor) is not clear.

In the 20th century CE, the upper area of the pit was damaged. Honigman (1978) and others reported finding cult stand fragments, and these perhaps originated from our repository pit – unless there was another repository pit on the same hill.

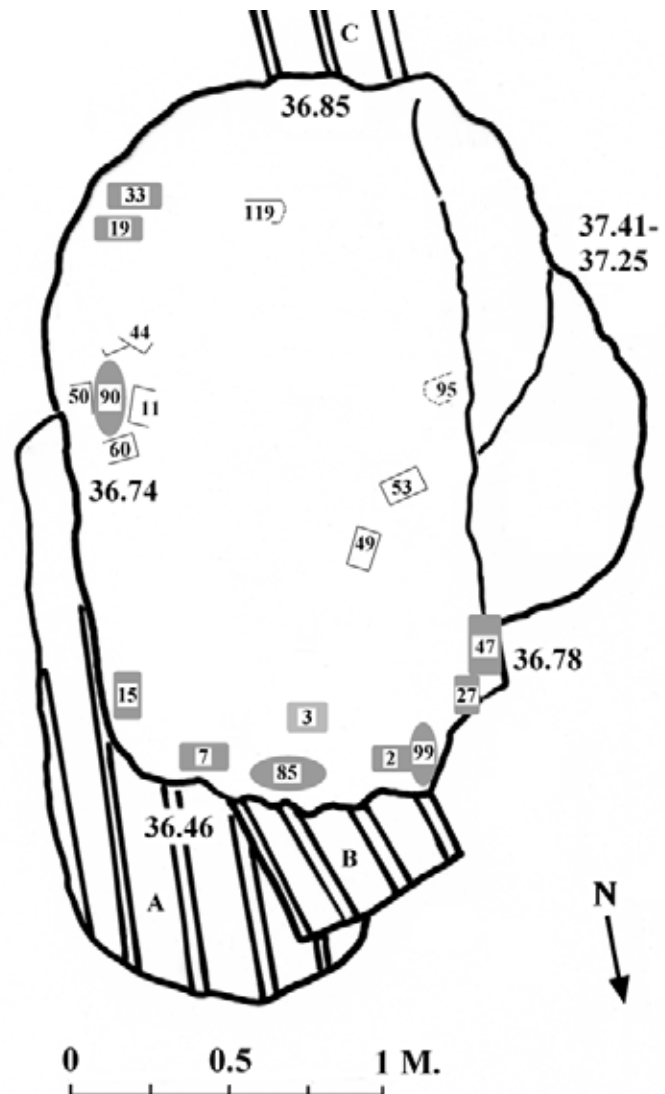


Fig. 4.2: Plan with approximate location of whole cult stands (shaded) and several parts. A-C = bulldozer's probes. Heights denote the top of the grey ash layer inside the pit.

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CHAPTER 5

THE ICONOGRAPHY OF THE CULT STANDS

Irit Ziffer

As discussed elsewhere in this volume, we assume that the people who produced the cult stands found in the repository pit were Philistines and hence, the deities worshiped in the sanctuary were of the local Philistine pantheon (Fig 5.1). The cult stands were probably displayed on side benches constructed along the walls of a temple, which stood close by on the 'Temple Hill', or in the city of Yavneh itself, under the eye of the cult statue(s).¹ The function of the cult stands will be discussed later (Chapter 11, below); here we will study the iconography of the cult stands and their place within Philistine religion.

Detailed catalogues of stands (Catalogue 1) and of figures detached from stands (Catalogue 2) appear at the end of this volume. We refer to stands by their catalogue numbers (CAT1, CAT2, etc.) and to figures detached from stands by their CS numbers (CS120, CS121, etc.). Correlations between the various sets of numbers are given in Appendix 3.

5.1. THE CULT STANDS AND OPEN WORK

The wide distribution of cheap replicas of sacred images and symbols demonstrates that the role of images was central in the cult as well as in private worship (Oppenheim 1977: 184).

"Clay models of sacred architecture with cult images kept the real shrines and real images alive and kindled the devotion of those who possessed or dedicated them" (van der Toorn 1998: 94; 2002: 58-59). The humble clay appurtenances mirrored the temple cultic paraphernalia.² Outside the official cult, these models were used for prophylactic purposes. Being unable to visit the temple daily, many people may have regarded the possession of a cult replica as a kind of substitute. The believers attributed divine power and efficacy derived from the deity to the replica (Lewis 1998: 45). Cult objects were by association with the divinity holy in themselves as well as the means of religious devotion. Dedicating such an icon to the temple created a special relationship between the giver and the divine: it substituted for the presence of the (absent) worshipers in the temple and served as a perpetual reminder to the deity of the donor's devotion. The miniature shrines most likely were acquired in nearby potter's workshops, as is customary with pilgrims to this day. Acts 19:23f comes to mind – Ephesian silversmiths crafting silver temples for Artemis, from which trade they made their profit and wealth.

The miniature shrines do not necessarily replicate actual buildings (Margueron 2006; see discussion by Kletter, Chapter 3 above). It was the holiness invested in the shrine that was the essence of such miniatures.

Typical of the Yavneh stands are cut-out fenestrations with modeled figures. There are antecedents of such openwork in the 11th century stands from Beth Shean (Rowe 1940: 26, 53-56), the 11th century Dancers' Stand from Tell Qasile with cut silhouettes (Mazar 1980: 87-89) as well as the 10th-9th century Musicians' Stand from Ashdod with its combined technique of a cut silhouette and figures in the round (Dothan and Ben-Shlomo 2005: 180-184).

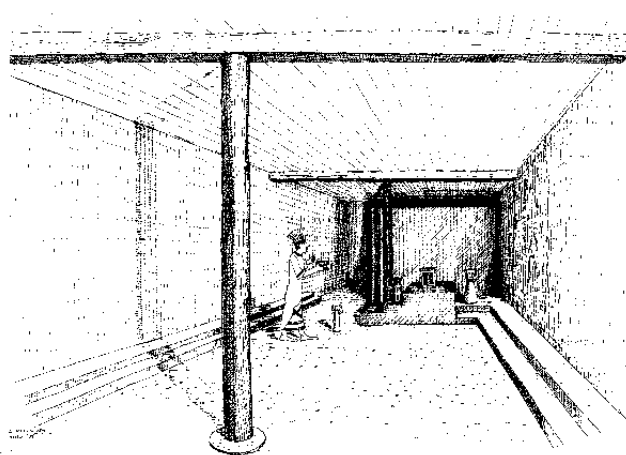


Fig. 5.1: Tell Qasile Str. X Temple, after Mazar 1993: 39.

¹ We are thinking of shrines of Cypro-Aegean derivation, such as the sanctuaries of Tell Qasile and Ekron of the early phases of Philistine settlement. Dothan 2003:195-198, 201.

² Pausanias 6, 19:1-4 relates that in the 33rd Olympic Games (in 648 BCE) the tyrant Myron of Sicyon celebrated his chariot race victory with two *thalmoi* (Ionic and Doric) for Zeus at Olympia, the bronze weighing fifty talents. These must have been model shrines (Boardman, Mannack and Wagner 2004: 316).

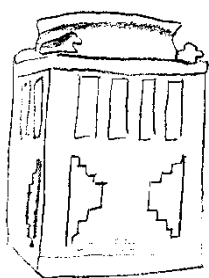


Fig. 5.2: Clay stand from Karphi, Crete.

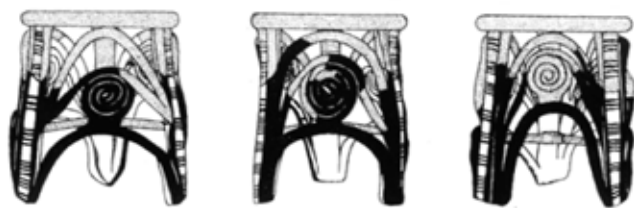


Fig. 5.3: Clay tripod from Arkadhes, after Kantra and Karetsou 1998.



Fig. 5.4: Votive bed, Thebes, Metropolitan Museum of Art.

A square stand topped by a bowl where the human figures are rendered as cut-out fenestrations was recovered at Dor (Stern 2006: 388-389). Applied and incised motifs, habitual in second millennium Syria, also appear at Yavneh (trees: stands CAT15, 86; rosettes: CAT61). The openwork in clay, though, immediately recalls Cypriot bronzes, such as the four-sided bronze stands of the 13th-12th centuries BCE, some of which were distributed overseas (Catling 1964: 203-211, Pls. 33-36; Catling 1984; Karageorghis 1979: 203-209; Matthäus 1985: 316-321; Coldstream and Catling 1996: 194) and also imitated in clay. The metal stands may have been handed down from one generation to the next or displayed in sanctuaries over considerable time, thus facilitating the adaptation of Cypriot styles outside Cyprus over a long period of time (Matthäus 1998: 133-134). Cypriot stands were not only imported, but also locally produced in Syria-Palestine and Crete; they reached the Greek mainland and as far west as Italy and Sardinia, where they were incorporated into the local bronze-working traditions. The technological experience and transmission of the methods of manufacture should be accredited to Cypriot craftsmen, the style being local (Boardman 2001: 34-35; Macnamara 2001: 292; Papasavvas 2001a: 268-270; 2001b: 301-304; 2003: 46; Matthäus 1998: 129-132; 2005: 323-326; Vagnetti 2002: 313, Fig. 16:8). 12th century four-sided clay stands from Crete, such as were found at Kephala Vasilikis (Eliopoulos 2004: 87-88), Ayia Triada (Gesell 1985: 51) and at the mountain village of Karphi (Fig. 5.2) (Pendlebury et al. 1937-38: Pl. 34; Boardman 1964: 35-36; Catling 1984: 89),³ incorporating the four-sided Cypriot stand and a Minoan circular clay type, as well as the remarkable clay rod tripod from Arkadhes (11th century BCE), another isolated area in Crete which is noted for Cypriot traits among its conservative Minoan and Mycenaean material (Kanta and Karetsou 1998) (Fig. 5.3),⁴ confirm this link.

We are seeing a fashion engendered by costly, technologically sophisticated, clearly high level products (Papasavvas 2001a: 268). Cypriot openwork bronzes ultimately derive from Egyptian openwork decorated wooden furniture as well as from openwork metal furnishings of the 18th Dynasty. In Third Intermediate Period/Late Dynastic Egypt, openwork-grill furniture was imitated in clay, witness votive stands dubbed 'beds' from Thebes where the front panel was mold-decorated with a frontal nude female standing within an architectural frame of pilasters and a cornice and flanked by Bes figures (the side panels show the stretcher construction of the piece; Stadelmann 1985; Betrò 2009: 5) (Fig. 5.4).⁵ Indeed, some of our stands bear clear resemblance to wooden furniture pieces (e.g., stands CAT57, 65).

Megiddo openwork ivories are an example of echoes abroad.⁶ In the Cypriot bronze stands the medium of openwork derives from Egypt, while the motifs are Levantine and Aegean. Such objects of religious-cast connections are paralleled in works of 'mixed' renderings, where, as Kopcke has shown (Kopcke 1998; 2003: 109-113), traits of Cretan court art are revived after a lapse of 200 years. In Cypriot bronzes of the late 13th-early 12th century, royal and divine iconographic tradition surfaces where Hittite segments are involved – in the horned god from Enkomi (Catling 1964: 255-256, Pl. 46), the ingot god, whose western facial features blend with the eastern smiting posture; or the Cretan elements cast in the Cypriot four-sided bronze stands, such as the stands from Larnaca (Catling 1964: Pls. 35, 36) (Fig. 5.5), a stand from the Bible Lands Museum, Jerusalem (Achilles 1981), and the stand from Famagusta (Karageorghis 1979).

³ A summary of the dates proposed for the occupation of Karphi is offered by Mersereau (1993: 36).

⁴ It is clear that the rod tripod from Arkadhes was non-utilitarian as its delicate construction precludes practical use.

⁵ We are indebted to Dorothea Arnold, Chairman of the Department of Egyptian Art, Metropolitan Museum, New York, for calling our attention to the votive beds in the Metropolitan Museum of Art 31.3.108-109 and for providing their photos.

⁶ For openwork-relief Egyptian stands from the 18th Dynasty incorporating Near Eastern motifs, as well as openwork axe blades see Dreyfus 2005: 248-252, nos. 178-183. Since the representation is tinted with Near Eastern shades, Börker-Klähn wondered whether the axes are Syrian or Egyptian work (1988: 220, Fig. 28). A much overlooked Old Hittite ivory openwork disc from Boğazköy with creatures striding in a circle (Barnett 1982: Pl. 27g) may be an early Asian example of the technique. I thank Uza Zevulun for calling my attention to this ivory.

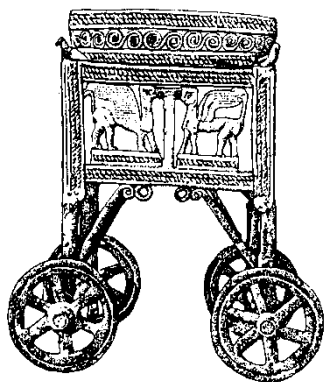


Fig. 5.5: Four wheeled stand from Larnaka, after Dothan 2002:Fig. 7.

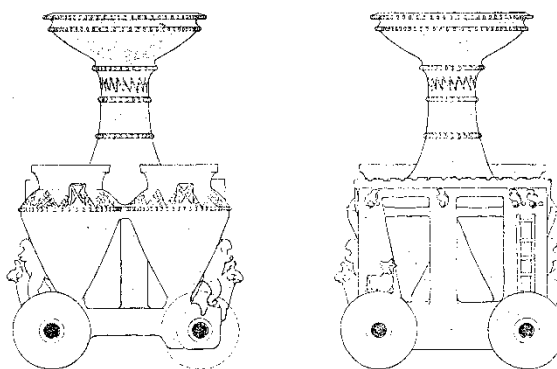


Fig. 5.6: Wheeled clay stand, Khafaja, after Delougaz 1952: Pl. 83.

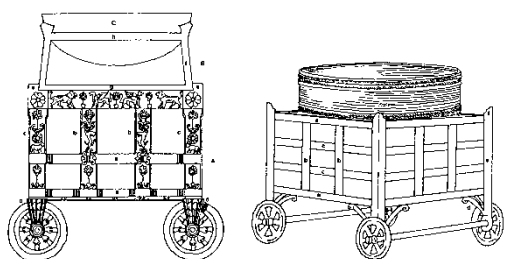


Fig. 5.7: Solomonic wheeled laver, Stade's reconstruction, after Weippert 1992: Figs. 2-3.

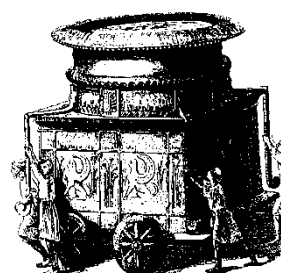


Fig. 5.8: Solomonic wheeled laver, after Perrot and Chipiez 1897: Pl. 183.



Fig. 5.9: Wheeled laver on a Sidonian coin, after Zwickel 1986: Fig. 1.

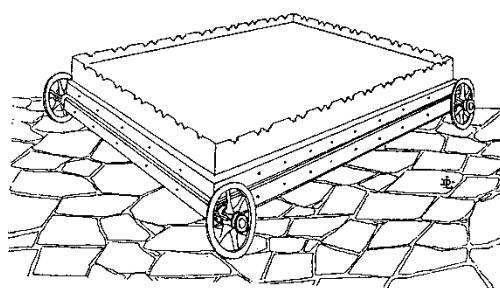


Fig. 5.10: Brazier, Tell Halaf, after Fiorina 1998: Fig. 7.

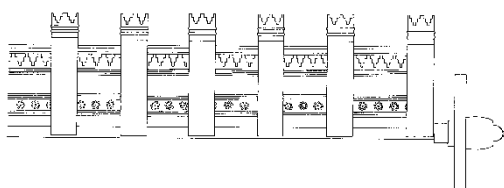


Fig. 5.11: Brazier, Fort Shalmaneser, after Fiorina 1998: Fig. 5.

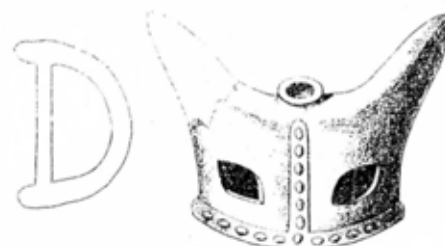


Fig. 5.12: Fire box or brazier, Amargos, after Dümmler 1886: Fig. 2.C.1.

Further evidence for the impression that Cypriot bronze stands made on local craftsmen is provided by a basalt bowl from the Phoenician fortress of Rosh Zayit (10th-9th centuries BCE), bearing strong resemblance to bronze tripods of Cypriot origin (Gal 1992; Gal and Alexandre 2000: 124-125). The shape of a limestone tripod bowl with hunt frieze surrounding the rim from Tell Halaf (9th century BCE) also appears to have been inspired by Cypriot tripod stands, though the iconography is Syrian (von Oppenheim 1931: Pl. 48a).

The persistent use of openwork would be enough to suggest that the Yavneh stands must have been modeled on some very precious objects, continuing traditions of highest luxury. As it is, all other ornateness – relief and incision, the richness in subjects – argue the same. The clay imitations were used not only because they evoke the precious metal objects, but for their religious and ceremonial connotations, as evidenced by items retrieved from shrines outside Cyprus (Matthäus 1998: 139). It seems that the Philistine potters at Yavneh transfused into their most novel shapes Cypriot concepts of metalwork. The choice of the figures depicted reflects Near Eastern (Anatolian and Levantine) antecedents mixed with Cypriot ones, owing to the great exposure of the Philistines to East Mediterranean prototypes. The result was a courageous original. As unassuming as the execution is, even scarcely attentive, the impetus came from somewhere outside, not from the humble potters. Theirs was a popular idiom, synonymous with the high form yet an interpretive creation thereof, which was executed in a light-hearted, playful manner for the purposes of simple piety.

The Cypriot four-sided metal stands, some on wheels, served as supports for metal or pottery vessels in cult rituals.⁷ As mentioned before, it is believed that Cypriots were the inventors of the bronze stands (Papasavvas 2001a: 266). Whether they hark back to the mid-third millennium BCE four-sided clay stand with built in ‘fruit stand’ and two upright handled jars from the Sîn temple at Khafaja (Delougaz 1952: 85-86, Pls. 82, 83) (Fig. 5.6), or whether the resemblance is sheer coincidence, remains unknown.

In the 19th century CE scholars postulated the first reconstruction for the Temple wheeled laver stands (*mēkônāh*) fashioned by Tyrian metal smiths (1 Kings 7:23-40), based on an actual wheeled cauldron discovered in Germany (Figs. 5.7-8)! Upon the discovery of a four-sided wheeled stand with openwork sphinxes, said to have

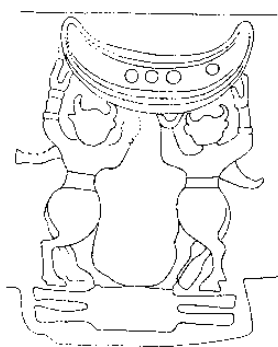


Fig. 5.13: Bull-men from Yazılıkaya, after Secher 2002: Fig. 135.

been found in Larnaca (see Fig. 5.5 above), Furtwängler (1899) demonstrated that the highly technical description of the Solomonic wheeled laver appears to correspond to the Cypriot four-sided stands (Weippert 1993: 16-19). The four-sided metal stands as well as the Yavneh clay stands which are of similar dimensions, mirror costly temple paraphernalia. Indeed, the humble clay stands from Yavneh, cheap offerings readily manufactured for local dedication, are the ‘poor relatives’ of cult stands, whose form and function may be surmised from the Cypriot four-sided stands and from the biblical description of the Temple furniture. Interestingly, a wheeled laver shown on the back of a 3rd century CE Sidonian coin holds four branches. Its side has openwork sphinxes flanked by columns (Zwickel 1986) (Fig. 5.9). We may add here two wheeled braziers with turrets, cast in iron and bronze: a complete brazier from the palace of Tell Halaf (Fig. 5.10) (von Oppenheim 1931: 190, Pl. 58) and a fragmentary brazier from storage magazine A2 at Fort Shalmaneser (Fiorina 1998: Fig. 5) (Fig. 5.11) as fine examples of wheeled architectural braziers, contemporaneous with the Yavneh stands. Perhaps tellingly, the Tell Halaf brazier has rails for a base, reminiscent of the cross bars in our

level-topped stands. Interestingly, two elliptical stands (CAT91-92) with goats and tree have holes in the ‘corners’, indicating that they were meant to be mounted on some kind of a contraption – or wheels. We are thinking of wheels imitating those of four sided metal stands: pairs of (perishable) rods descending from the holes which bear axles onto which the wheel hubs were fastened (Dothan 2002: Fig. 5).

Many stands have a saddle-shaped top with a rounded opening. The saddle shape diverges from the ubiquitous basin sunk between corners of four-sided stands from Syria-Palestine in the second millennium and in Iron Age stands from Palestine.⁸ The question is whether the saddle (almost boat-like) tops were functional or whether the shape was representational. A strange piece found in a cist grave of the Middle Cycladic period at Amorgos is remotely reminiscent of our stands. It is a hollow ‘horned’ clay object decorated in the front with two eye-shaped holes and a plastic strip running along the base and up between the holes. In the saddle between the ‘horns’ is a rimmed hole, as if the saddle served as a vessel, perhaps a brazier! (Dümmler 1886: 2.C.1; Diamant and Rutter 1969: 170, Fig. 33) (Fig. 5.12). A similarly shaped ‘fire-stand’ (of standard kitchen ware) from Minoan Miletus, which may have served as holder for hot pots, does not show traces of fire (Kaiser 2005: 195, Pl. 47c). The concave saddle shape is reminiscent of the Luwian hieroglyphic ideogram for sky, as depicted at the open air shrine at

⁷ Wheels of bronze stands were retrieved from Tell Qasile in a Stratum XII deposit (one lead wheel, Mazar 1989:59); the monumental building 350 of Stratum V at Ekron (three bronze wheels and a stand’s corner fragment, Dothan 2002:4-11).

⁸ A saddle-shaped open box was found at Tell Munbaqa (Machule et al. 1989: Fig. 7).

Yazılıkaya, Rock Chamber A: nos. 28-29, supported by two bull-men (van Loon 1985: 22, Pl. 27b; Seeher 2002: Fig. 135) (Fig. 5.13). It seems that some Hittite cult vessels were formed in this saddle shape. A libation vessel mentioned in Hittite texts as *tapišana* probably indicates a libation vessel in the shape of the sky “himmelförmiges Libationsgefäß” (Alp 1967: 545; 1978/80: 11). At Yazılıkaya, the two atlantid bull-men stand on the ‘earth hieroglyph’ carrying the sky, thus separating heaven and earth. The shape also evokes the studded crescent-like cable held by the two human figures on the ‘Ain Samiya silver cup (Tadmor 1986: 100-102 and previous literature therein). The cable separating between an astral, human-faced rosette and a crawling serpent could be seen as a symbol in cosmological mythology (Rochberg 2003: 180). Gates has shown that the ‘Ain Samiya figures with the cable and rosette are more at home (both in terms of styles and iconography) in the Hittite-Hurrian realm of the deities supporting the heavens (Gates 1986: 77-80 and literature therein). Could the saddle form at Yavneh invoke the traditional Anatolian form of the sky? Do the stands and the figures modeled on their walls stand for the idea of atlantid figures supporting the firmament? In ancient Near Eastern and biblical thought heaven was the abode of the gods, a palace in which they dwelt, and surrounded by treasures embodied in meteorological phenomena (Bartelmus 2001: 97-103). Since the sky was the mythical dwelling of the gods envisioned as kings, their terrestrial counterparts – the temples – embodied cosmic dimensions and were considered heavens on earth (Hartenstein 2001: 126-128).⁹ Since heaven was likened to a divine throne (Isaiah 66:1: “Thus says the Lord: heaven is my throne and the earth is my footstool”), the saddle shape top of our stands may be evocative of a divine throne. The stands would then imitate pedestals for the cult image, such as stood in the temple, with the sacred space telescoped and projected on their front. A saddle shaped throne with a knob ornamented seat is painted on a Minoan larnax from Klima Mesaras (Rethemiotaki 1995: 168, Fig. 5; Hiller 2001: Fig. 15) (Fig. 5.14). The goddess standing on a footstool behind the throne should be understood as represented enthroned and frontal (Hiller 2001: 76). It is most tempting to associate the three decorative knobs on the frame of the throne with the cornice knobs of the architectural façade of Minoan shrines, as depicted on a Knossian sealing (Popham and Gill 1995: Pl. 29R 61). It transpires that the divine throne itself may have been conceived as an architectural form. I ask myself whether the possible interpretation that the stands imitate such pedestals could be related to the concave, saddle shape tops, so far unknown in the archaeological record. In the exhibition catalogue (Ziffer and Kletter 2007) I speculated whether the shape was functional or perhaps emblematic.



Fig. 5.14: Minoan larnax, after Rethemiotakis 1995: Fig. 5.

I suggested that the saddle shape symbolized the firmament. If the stands are miniature replicas of sacred space or sacred appurtenances, then all these heavenly meanings are transferred onto them by virtue of their form.

5.2. THE ICONOGRAPHY OF THE STANDS

The Yavneh stands display a mixed iconography in an original manner. In modeling, the stands evince different styles, by various ‘hands’. One question is whether the stands were produced by potters nearby, or whether the worshipers took them along from wherever they came. Petrographic analysis (Ben Shlomo and Gorzalczy, Chapter 9 below) proves that all the stands were produced locally or nearby, except one stand, perhaps brought from the northern coast (CAT62). One stand fragment from Ashdod was also made locally (Dothan and Ben-Shlomo 2005: 180).

The stands exhibit a wide variety of modeled and incised figures, mostly humans and animals but also trees and heavenly bodies. Many of the stands were also painted after firing in red and black geometric patterns over whitewash. However, the painting seldom survived. Most of the human and animal figures were separately shaped before being affixed to the walls, or placed in openings. Some bull heads were pegged into small round holes prior to firing (for example, CAT18, 26, 107, where round sockets for insertion of long necked bull heads are clearly visible). Once pegged, the surface was smoothed so that the holes cannot be seen anymore. This technical detail is reminiscent of the Cypriot potter’s tradition of handles attached by use of a tenon pushed through the body of a vessel from the Early Bronze Age through the Late Bronze Age. Such pegging for figural elements is unknown so

⁹ Keel 1977: 249; 2001: 39, Fig. 13 reconstructs the heavens-on-earth temple structure in Ezekiel 1 as follows: the firmament, the lowest part of the sky, envisioned as a separating platter (*rāqia*), which is the mounting of the throne on which the deity is seated (cf. Psalm 103:19: “The Lord hath established His throne in the heavens and His kingdom ruleth over all”). A most precise illustration of the idea may be found in the Neo-Assyrian seal in the collections of the University of Fribourg. The seal depicts the winged deity hovering over the firmament platter supported by demons (Keel-Leu and Teissier 2004: no. 236).

far in Palestine. As a rule, the figures are frontal. Only when action is depicted are the images rendered in profile – as attested by stands CAT99 (hunt), 40 (striding bull) and 70 (cow suckling calf).

The stands and the composition of the figures tend to be symmetrical; the number of asymmetric stands is small (Kletter, Chapter 3 above). Almost all the figures, as much as can be judged, are made in a style typical of the southern coastal area. This style is characterized by hand-made figures, with applied and incised features. Eyes are almost always applied pellets, and the mouth is incised. The chin is usually triangular, the forehead low, recalling the late Late Bronze Age Mycenaean and Cretan style of portraiture in clay (such as the goddesses with upraised arms and human masks modeled on the necks of vases, Schiering 1964), also evident in the anthropomorphic vessels from Tell Qasile and Dor (Mazar 1980: 78-82; Stern 2006: 390). The same technique and style are well known from other finds from Philistia and from sites of northern Sea Peoples, for example the so called ‘Ashdoda’ and mourner figurines and the figures on the Musicians’ Stand from Ashdod (Schmitt 1999; Stern 2006: 391-393).

Only stand CAT62 (Pl. 19:1), made maybe in Phoenicia (see Chapter 9 below), shows three schematic females whose heads were pressed in a mold. The molded heads are coastal in style, with long side curls and a neck pendant. Such features appear in figurines and molds for figurines from 8th century Philistia, the closest parallels attested at Tel Batash and Tel Sera’ (Mazar and Panitz-Cohen 2001: 205-220; Oren 1993: 1333). The style of Judean pillar figurines with a mold-pressed head in the round is different (Kletter 1996: 29-30). The closest parallel to our molded heads is the mold with only the head preserved from Tel Batash of a female whose hair covers the ears. The Tel Batash head has plump cheeks and a delicate smile, wearing a necklace. Our molded heads and the Tel Batash head mold are most similar to the Nimrud ivory female head in Syrian style (Barnett 1957: Pl. 70, S.184). The technique of mold-pressed female figurines was known in Palestine since the Late Bronze Age, when it was used for the production of ‘plaque figurines’. This technique was used also in the Iron Age. However, around the 8th century a new technique became common – only heads were molded and bodies were made in the round (creating the so-called ‘pillar figurines’). The heads on our stand belong to this new technique – only they were mold made, while the bodies were handmade. We do not know exactly when and where this ‘mixed’ technique was invented. That it was employed at Yavneh, but only on one item among 119, indicates that the end of the *favis* coincides with the beginning of this technique, i.e., roughly in the late 9th or early 8th century BCE.

Most of the human figures are naked females in various postures, reflecting an Oriental trend. The largest figures are c. 14 cm high, and those in openings are often 9-10 cm high. Some figures are portrayed only waist-high, c. 5 cm tall. Since the human figures are so sparsely modeled, the posture may diverge from the clear definition proposed hereafter, which corresponds to Uehlinger’s (1998-2001) typology. The majority are cupping or supporting their breasts (Uehlinger’s Type I): CAT28-29, 37, 44, 48 and 56, 59, 81 and 80, 85, 90, 92, 94, 97 (right side), 113, as well as separate figures detached from stands CS120-122. Other postures include arms-down, with palms of the hands on the upper thigh (Uehlinger’s Type III): CAT15-16, 43-44, 82, 116 and possibly the detached fragmentary figure CS130. Sometimes the hands are placed on the lower abdomen, to emphasize the pubes, which generally is not indicated (Uehlinger’s Type IV): CAT57, 79, 95, as well as figure CS124. In stand CAT16 and in fragmentary figure CS130 a puncture indicates the pubes. One example (CAT84) shows the figure with one hand clutching a breast the other reaching down to the pubic area (Uehlinger’s Type Vb). A number of figures stand with legs apart, their feet exceptionally large, and the toes deeply incised (CAT16, 61). In figure CS122 the feet are not preserved. Male figures are rare, if any, though admittedly because of casual modeling one cannot be sure in every case if a male or a female is depicted. Breasts or lack thereof are not sufficiently indicative of a figure’s sex. The left figure on stand CAT95 with arms-down has a protrusion in the lower abdomen, possibly a phallus. Also the preserved figure on stand CAT96 has a protruding stump on the lower abdomen. It is, however, breast-supporting. There seems to be an easy co-existence of animals with women.

The standing figures are usually applied to the walls of the stands or placed in the windows. In the rectangular stand CAT49, which is unusual for its inner division into compartments, pairs are placed in windows: their upper part free-standing in the opening, the legs applied in relief to the wall. The human figures of CAT56 sit in the windows, their legs dangling over the side of the wall. This positioning of human figures is known from Middle Cypriot pottery, where figures are mounted on the rim of vessels, facing outward, their legs in relief over the side of the bowl (Frankel 1974). The tradition of rim figures is known in Mycenaean style seated (Karantzali 1998: Fig. 8a-b) and mourning figurines attached to the rims of bowls from Thessaly, Attica, Rhodes, Naxos and Crete (Dothan 1982: 237-248; Hayden 1991: 134-137, no. 36. Pl. 54:36); in Cyprus (Proto-Geometric, Karageorghis 1975b: 56, no. 22, Pl. 38:O1), and in southern-coastal Palestine in the 12th-11th centuries BCE (Dothan 1982: Pls. 23-25), though these figures face the interior of the vessel, or sideways, as in the case of the Tell ‘Aitun figures. One craftsman may have been motivated to show female curvature: the woman on stand CAT113, supporting her breasts, has a graceful body with a narrow waist and broader hips.

The human figures will be studied in their respective combinations with animals.

1. LION CULT STANDS

Seven stands rest on lion supports and may be divided into four groups.

The *first group*, comprising three stands resting on crouching lions, is of trapezoidal shape with saddle-shaped top and a central oval aperture. Two stands (CAT2-3, Pls. 51-52) in this group make a pair. They have a plastic rope band decoration, made of an added coil, carved, and superimposed by lugs. The third stand (CAT1, Pls. 8:1, 50) is larger, the lugs more pronounced and the beasts perfectly preserved. The stands of this group have no side walls. The front wall rests on lion protomes, whose backs form the struts connecting back and front walls. The rear part of the beasts merges with the back wall, which rests on two stumps in the pair. The stumps of the third, larger stand are incised horizontally to indicate rather degenerated hind legs. The lack of a mane indicates lionesses, with other features as follows: gaping jaws with fangs, a drooping tongue hanging over the lower jaw recalling the lionesses on the Ta'anach stand (Fig. 5.15), whose rendering derives from the North Syrian lions of the early first millennium BCE (Bossert 1942: Nos. 830, 903), from Carchemish (Fig. 5.16) and Zincirli (Fig. 5.17), but going back to renderings on seals of Middle Bronze Age Anatolia (Fig. 5.18). Eyes are added pellets, their contours incised; rounded muzzle, displaying dominant, punctured nostrils; forelegs and plastic paws, where the claws are articulated by cutting crescent shapes out of the foot, as in North-Syrian style figurines of crouching lions from Fort Shalmaneser and the crouching lion shaped vessel from the Idaean Cave.¹⁰

The *second group* of lion stands is represented only by one rectangular stand with a four-fold opening in its level top (CAT58, Pls. 7:2; 101-103:1). The walls of this stand were erected over the bodies of the crouching lions, their rear with a raised tail (in a manner customary in second millennium BCE Syrian art, Teissier 1996: Nos. 25, 49, 57, 64, 67, 101, 108, 132, 136, 145) is visible on the back wall. This artistic treatment of the lions, meant to be seen from all four sides, allowed for the elaboration of design on all four sides of the stand.

The crouching lions are carefully modeled, their paws incised. Incised straight lines on the back and criss-cross lines on the sides of the neck and the chest, as well as on the forehead demarcate the lion's mane. Three large knobs, vertically arranged, are modeled on the front wall. Animal heads (bulls?) project as 'gargoyles' from the facing corners, while the back corners of the stand have human figures. A rope band runs along the stand's top, with lugs on the side and back walls.

The *third group* of lion stands comprises one elliptical stand (CAT78, Pls. 20:1; 114:2-115:2) with one tying-beam and a solid front. The crouching lions of this group, seen only from the front, are sketchily modeled, their foreparts rendered as a block. The heads are exaggeratedly elongated and the muzzle cut straight, recalling the heads of the lions in the cylinder seal impressions from Middle Bronze Age Kültepe (Fig. 5.19). Fangs connect the gaping jaws and in the better preserved head a tongue sticks out, threatening. Eyes were modeled of flattened pellets and the ears are small and pointed. The lions serve as supports to flaring pilasters which emerge between the ears, and flank an applied central pilaster, flared at the base and the top. The central pilaster is enhanced through the two rectangular apertures cut out on both its sides. The top flaring of all three poles merges with the double cornice, which has two lugs. Elongated rectangular openings are cut out from the sides and the back.

The *fourth group* of lion stands comprises three stands (CAT28-29, 48, Pls. 9:2; 13:1; 69-70) that actually rest on their walls. Lion protomes are set at some height from the base of the wall. This position of the lions recalls the cylindrical stand from 'Ai, where the lions are symbolized by paws protruding from windows set at some height from the base of the stand (DeVries 1987). The group includes the Musicians' Stand (CAT44, discussed below) and a pair of stands with a central winged disk flanked by naked females supporting their breasts standing in fenestrations (CAT28-29, see more below). On stand CAT28 the naked females seem to be mounted on the lion protomes, while on stand 29 the female figures in their windows are set slightly off the lion protomes attached below, not quite mounted on their heads.

Monumental ritual fittings carried on lions' back fittings were found in temples of the second millennium BCE. A carved ritual basalt basin from the cella of the Middle Bronze Temple B1 at Ebla has twelve menacing lion protomes with bared teeth (Matthiae 1995: 422) (Fig. 5.20). Two roaring lion protomes flank a seated royal figure on a fragmentary (relentlessly mutilated) statue base from the palatial building in Area Q (beneath which was found the complex of hypogea of the princely tombs) in the lower town of Ebla (Matthiae 2000). A prostrate naked figure lies at the feet of the sitting figure, surrounded by a net. The sides also bore animal figures. The upper face of the object is a rectangular basin placed between the lions, the measurements of which would fit a statue. Two pairs of lions, their tongues sticking out, are carved (in a combined free standing style for the protomes, and in relief for the bodies) on the long walls of a cult basin at the entrance to Temple I in Boğazköy (Orthmann 1964: 226, no. 40; Bittel 1974: 65-68; Opfermann 1993; Seeher 2002: 11). The Ahiram sarcophagus rests on two pairs of lions, as

¹⁰ These fragments probably belong to furniture supports or arm rests; for Fort Shalmaneser see Herrmann, Coffey and Laidlaw 2004: Pl. 170, S2358-S2370 from SW Quadrant Room SW 37; for Samaria see Crowfoot and Crowfoot 1938: 24-25, Pl. 9; for the Idaean Cave see Sakellarakis 1992: Pl. 1; Braun-Holzinger and Rehm 2005: 152, K39, Pl. 35.

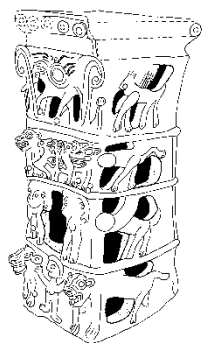


Fig. 5.15: Ta'anach (Lapp) stand, after Beck 2002:403.

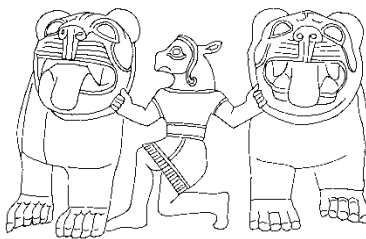


Fig. 5.16-17: Menacing lions from Carchemish (left) and Zincirli (right), after Beck 2002:405-406.



Fig. 5.18: Seal impression, Acemhöyük, after Beck 2002:396.



Fig. 5.19: Seal impression, Kültepe, after Beck 2002:396.

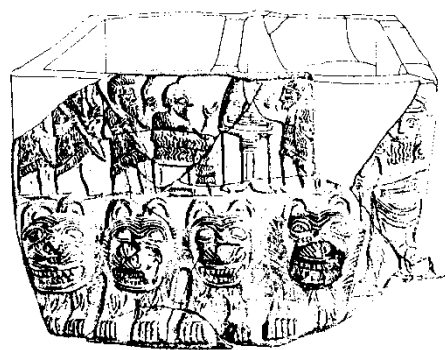


Fig. 5.20: Stone basin, Ebla, after PKG 483: Fig. 156.

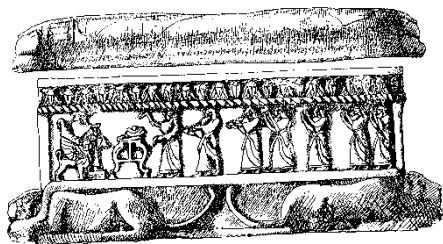


Fig. 5.21: Ahirom sarcophagus, after Rehm 2004: Fig. 11.

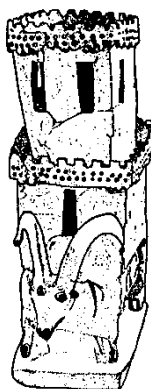


Fig. 5.22: Clay stand, Basmusian, after Boehmer 1987: Fig. 37a.

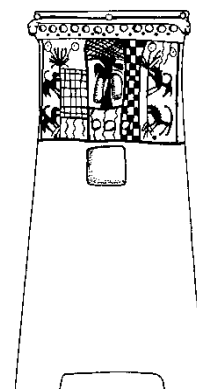


Fig. 5.23: Clay stand from Megiddo, after Kempinski 1989: Fig. 1.

protomes facing to the sides, with pointed teeth bared and bodies in relief facing the viewer (Fig. 5.21). Their up-swinging tails resemble very much the Yavneh group 2 stand (Rehm 2004: Fig. 11, Pls. 1-3; Sass 2005: 78-84; Ziffer 2005: 158).¹¹

Finally, at the temple of 'Ain Dara (northern Syria, 10th century BCE) the Holy of Holies was carried on the backs of closely packed colossal lion protomes, which lined the cella façade (Abu Assaf 1990: 52-57, Pls. 39-40).

Other animals may serve as mounts for the stands (Fig. 5.22). One stand at Yavneh (CAT4) has protomes of a bull. The animal mounts¹² serve a dual function in these stands: they protect the upper structure of the stands, whatever was performed with them. At the same time, the architectural structure dominates the beasts.

2. BULL CULT STANDS

Bulls are predominant in the animal imagery of the stands.¹³ They are represented as heads and protomes. Two stands display full figured animals (CAT40, 56; Pls. 12:1; 17:1). Bull imagery comes together with the naked female, with the tree, or by itself. The bull's head serves as the pedestal for the naked female on stands CAT94-95 (Pls. 24:1; 127:3-130). On CAT90 and 92 (Pls. 22:2; 23:2), whose focal point is the tree-and-caprids, the bull's head is placed to the flank of the female figure, a composition which probably is a variation of the bull head pedestal, similarly to the protomes as pedestal for the female figure on the winged disk stands (CAT28-29, see below).

Bull heads are applied (e.g., on CAT84, 98) or pegged onto the walls (CAT15, 26, 18), or are fitted within the open window frames (CAT11, 55, 36, 22 and others). Usually they appear in pairs, but also in a threesome (CAT22, Pl. 65). Bull heads are also applied to the upper corners as 'gargoyles', recalling the ram heads protruding from the roof corners of tower stands of Late Bronze Age Munbaqa/Ekalte (Werner 1998: 6, nos. 12-13), the lion-headed gargoyles on the Megiddo VIIB painted tower stand (Kempinski 1989) (Fig. 5.23) and the bull heads on a stand fragment from Enkomi (Karageorghis 1993a: 49-50, R6). A clay brazier from the Late Cycladic occupation level at Thera has animal (possibly bull) gargoyles projecting from the crested rim (Doulas 2001: 11). Such 'gargoyles' appear on the trapezoidal stand CAT39 with traces of red painted dots in a radiating arrangement. We have them on stand CAT59 (Pl. 103:2-3) with crudely shaped naked females in windows and on the lions' stand CAT58 (Pls. 18:1; 103:1).

Bull heads accompany the naked female figure, mostly on elliptical stands. They may serve as support to the figure (CAT94-95, Pls. 127:3-130) flanking a trunk. Bull heads may be set off-side the female figure near her outward leg, where two females are placed at the outer flanks of the stand (CAT82, 96; Pls. 118:1-2; 131). In the tree-and-goats stands, where the females flank the tree (CAT90, 92, Pls. 22:2; 23:2), the bull heads are again set off-side the female figure, near her right leg. In the rectangular stand CAT15 (Pl. 8:2), where the tree is flanked by naked females, the bull heads are inserted into the wall at the height of the figures' shoulder. They may flank a naked female (CAT84-85, 80-81, comprising two pairs: Pls. 116-117; 119-120). Bull supports and the proximity of the female figure to the bull indicate that she dominates the bull.

Bull protomes, showing the foreparts of the animal, mostly appear in windows, and are usually more carefully modeled. Stand CAT87 (Pls. 22:1; 122:1) is special in that also the backs of the bulls are articulated by a pinched ridge in the window frame. Otherwise, the protome includes only the neck and the paws (CAT47, see below). Thus, stand CAT62 (Pl. 19:1, perhaps made in Phoenicia), rectangular-straight with four openings at the top, displays two bull protomes fitted into windows in the front. The well modeled heads, with large, crescent shaped (now broken) horns, detailed muzzle and delicate ears echo metal prototypes – witness a Late Bronze Age bull weight from Ugarit (Chavane 1987: 372, Fig. 46), late second millennium Cypriot bucrania decorating rod tripods from Cyprus and from Jatt (Artzy 2006: 126, Figs. 5.29-30, 6.9), as well as North-Syrian metal figures of the 9th-7th centuries BCE (Winter 1988: 198-199). A remarkable feature of the horns is the punctured decoration along the horn contour. This is the only stand where the heads of the three applied female figures were produced in a mold.

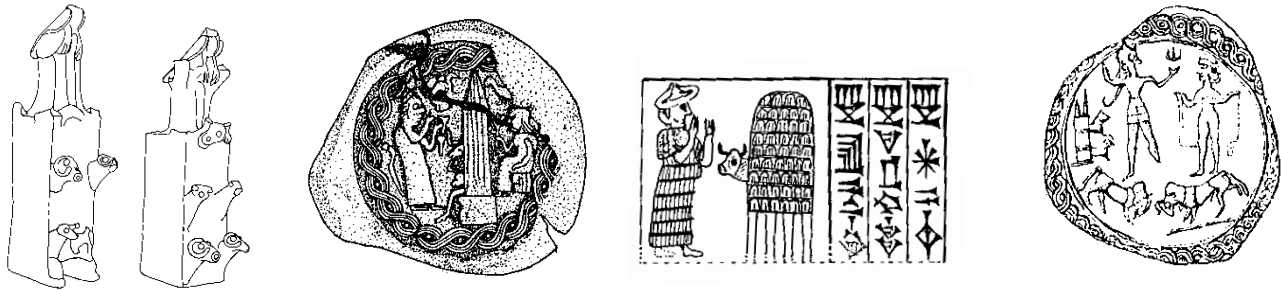
¹¹ The tails of the lions on the Ahiaram sarcophagus lid are also swung up. However, the representation of the lid lions from above hampers this observation.

¹² Stands may be mounted on animals other than felines. The Middle Assyrian tiered clay stands with a built-in bowl from Basmusian and Shemshara in northern Mesopotamia rest on ibexes (Abu al-Sooif 1970), either on the back of a free standing animal (Muller 2002: Figs. 16, 29), on an ibex whose body morphs in the stand (Muller 2002: Fig. 15), or on an ibex protome (Muller 2002: Figs. 28, 30). A fourth, unprovenanced Syrian stand of the second millennium BCE rests on a pair of ram protomes (Muller 2002: Fig. 166; Muller 1997: Fig. 4f). The Basmusian and Shemshara stands replicate tiered structures with a built-in bowl at the top. The built-in bowl of the unprovenanced Syrian stand has a tall foot.

¹³ It seems that in the Levant since the Neolithic period, bulls are much more prevalent amongst animal imagery than they are in faunal assemblages, see Hodder 2006: 202.

Like the bull horns, the central head was also delineated by a contour of punctured dots.¹⁴ The dotted contours, underpin the workmanship of this stand, unique in both its technical details in the variety of Yavneh. On the other hand, the puncturing that emphasizes the human head and the horns may also have aimed at underscoring the association between the lunate bull horns and the female. Literary sources tell us that the crescent is symbolical of the waxing moon, whose Akkadian title is *inbu*, “fruit, flower, sexual appeal”. This title refers to the cyclical self-begetting of the moon, and is therefore associated with the menstrual cycle as well as with the fruit of the womb.¹⁵

Clay models of tiered structures with bull protomes are known in Old Hittite art (*Museum of Anatolian Civilizations*: Fig. 203; Beck 2002: 396-397) (Fig. 5.24).¹⁶ Seals depict a worshiper with hands raised in supplication before the structure, indicating that it was the object of veneration (Fig. 5.25). Some protomes include the foreparts of the animal. Seals impressed on bullae from Acemhöyük (Fig. 5.26) and Boğazköy (Fig. 5.27) show a structure from which bull protomes with dangling forelegs protrude.¹⁷



Figs. 5.24-27 (from left): 24: Cult structures, Boğazköy, after Beck 2002: 397. 25-26: Two seal impressions from Acemhöyük, after Veenhof 1993: Pl. 124:3; Boehmer and Güterbock 1987: Fig. 37a. 27: Seal impression, Boğazköy, after Boehmer and Güterbock 1987: Pl. 15:147.

In the impressions from Acemhöyük, an enthroned goddess holding a vegetal staff appears behind the tower with bull protomes, making tower and goddess the focal point of worship (Özgüç 1980: 39, Pl. 15:2). Tellingly, an actual find of bull and deer skulls from Tell Bazi on the Euphrates in northern Syria has been reconstructed as wall decoration of a temple. The excavators assume that the bull skulls (bucrania) and deer skulls found in the wall-

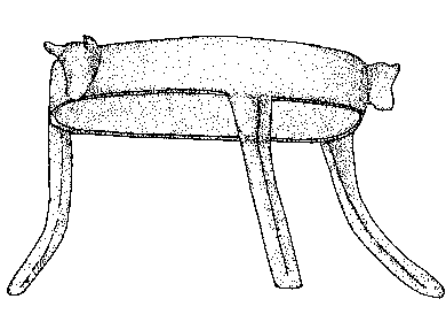


Fig. 5.28: Metal stand, Kinik-Kastamonu, after Emre and Çınaroğlu 1993: Fig. 5.

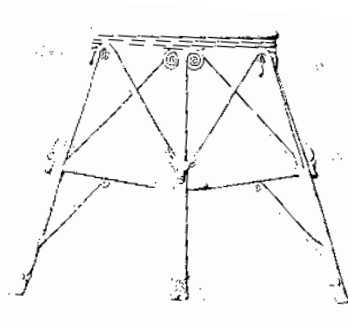


Fig. 5.29: Metal tripod-stand, Cyprus, after Matthäus 1985: Pl. 94:686.

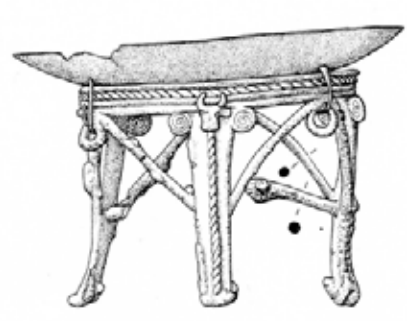


Fig. 5.30: Rod tripod from Jatt, after Artzy 2006: Fig. 2.13.

plaster debris south of the lion-flanked entrance to the Late Bronze Age temple may originally have been plastered into the walls, as trophies of the sacrificial cult (Otto and Einwag 2007: 44-46). The basalt bull head found on the floor of Alalakh Level VII temple may be just such a temple decoration. Woolley perceived that the flat back of the head must have been attached to a body separately made or to a piece of furniture (Woolley 1955: 237, AT/47/73, Pl. 43a). Conceivably, it could have been applied to the temple wall.

¹⁴ Compare lines of painted dots contouring applied figures on Theban bed models roughly contemporary with our stands (Stadelmann 1985: Pl. 41). I thank Dorothea Arnold, Curator in Charge Egyptian Art, the Metropolitan Museum, for calling my attention to these models in the museum collection and letting me check the pieces.

¹⁵ CDA: 129, s.v. *inbu*; Krebernik 1995: 366. The title of the moon-god *inbu bel arhi* “fruit, lord of the new month” refers to the self-begetting of the child-moon from the old moon of the last month; for the sexual overtones of “fruit” in Sumerian love lyrics see Lambert 1987: 2, 29ff.

¹⁶ We are thinking of protomes as opposed to heads crowning a structure, such as the model sanctuary from Kotchati, Cyprus, dating from around 2000 (Karageorghis 1970).

¹⁷ Bull protomes also appear on vases from Kültepe Kārum Ib of the 18th century BCE (Özgüç 1983: 423, Pl. 85:2-4).

On the ring of a bronze tripod stand from Kinik-Kastamonu dating to the second millennium BCE, the first metal example of this form (Emre and Çınaroğlu 1993: 679, no. 6),¹⁸ three massive bull heads are set equidistant from each other (Fig. 5.28).

In the second millennium Levant the bull's head in the round is not common (Yon 1994: 190-191).¹⁹ A fragmentary cylindrical stand from Megiddo XIII or XII displays four applied bull heads between snakes (Loud 1948: Pl. 22:11). A cylindrical stand from Tell Fray in Syria with a built-in bowl has a band of alternating bull heads and doves above the base (Fortin 1999: 282, no. 290, c. 1300 BCE). However, in Cyprus it is frequent. Late Bronze Age Cypriot bronze cauldron attachments take the form of a bull head (Catling 1964: 154-155, no. 1, Pl. 21e). The legs of a rod tripod stand from Kourion (13th-12th century BCE) are decorated with bull heads where the legs join the struts (Catling 1964: 194-195, no. 8, Pl. 28c-e; Matthäus 1985: 302, no. 686, Pls. 93-94) (Fig. 5.29). The legs end in hooves, as if the bull was carrying the stand (Schorsch and Hendrix 2003: 58). The recently published rod tripod from the Jatt hoard (second half of the 11th century BCE according to the pottery), with its added bowl fastened by metal wire to the ring, has bull heads protruding from the top of the legs, where the legs are attached to the ring (Artzy 2006: 46-47, 125-127, Fig. 2.13) (Fig. 5.30). Bull heads appear in 13th-11th centuries BCE Cyprus and the Levant in wall brackets, in bronze (Cyprus) and more usually in clay. Wall brackets are found mainly in Cyprus with a much lesser representation in the Levant, mainly on coastal sites, from Ugarit to Ashdod, as well as in Mycenaean Greece (Panitz-Cohen 2003: 17*). Obviously, these fixtures and attachments signal religious practices. Nearly all of these objects turned up either in sanctuaries or in metal-working quarters, the latter always being *loci* of cult (Maran 2004: 16 and literature within).²⁰



Fig. 5.31: Wall bracket, Megiddo, after Schlippak 2001: Pl. 4.11:2.



Fig. 5.32: Wall bracket, Cyprus, after Schlippak 2001: Pl. 30.51:12.

Bull heads applied to wall brackets are known from Ugarit and Cyprus (Schlippak 2001: nos. 20.8; 31.3-4; 32.9, 85, 94, 97), sometimes in combination with other motifs, such as snakes. From Megiddo VIIA comes a wall-bracket of Levantine manufacture, which displays a bull protome with dangling legs (Fig. 5.31). It is clear that it was not copied because of the familiarity with the model, but because it was meaningful to the users:

“While emulation may have subsequently occurred, *its primary symbolic essence remained meaningful for the Cypriot alone*. Since we find this object (wall bracket) at two sites in the east (Beth Shean and Megiddo) that did not contain them before the 12th century, it may be assumed that its local production at this time was not a result of emulation or imitation but was rather to serve the specific religious needs of some local inhabitants” (Panitz-Cohen 2006: 619, 625).

¹⁸ The earliest tripods appear in the Assyrian Trading Colony period. A pottery tripod from Karum Kanish level II (Özgüç 1965: Pl. 32) and another pottery example of the same time from Boğazköy (Neve 1965: 31, fig. 19), both have legs that rest on bull hooves. Compare a stone tripod from the Sarıkaya palace at Acemhöyük (Öztan 1979: 386, Pls. 1, 2).

¹⁹ We do not include hollow bull heads with a pouring lip projecting from tubular rims or kernos rings, which are functional, see Beck 2002: 415.

²⁰ For the ingot goddess, protectress of copper depicted naked, standing on an ingot, see Karageorghis 2003: 355-356.

In the Cypro-Geometric II-III period – the late phase of the wall-brackets – bull head and naked female appear together (Schlippak 2001: nos. 51.12, 14; Caubet and Yon 1974; Karageorghis 1993a: 49-50, 90-91) (Fig. 5.32). Some scholars (Karageorghis and Karageorghis 2006: 174-179) believe that the wall bracket combination of bull head overlooking the naked female seems to have been an indigenous Cypriot combination, which in wall brackets re-united the Near Eastern naked goddess (wall bracket from Ugarit) with the bull as the Goddess's acolyte in Cyprus, as evidenced at the sites of Amathus and Kition (Karageorghis 2005: 83, 90, 164, 199). The combination of bull head with the naked female is frequent in our stands. Another configuration in the late phase of the wall-brackets is that of a bull's protome above a sacred tree flanked by two figures (Schlippak 2001: no. 51.15). A Mycenaean conical rhyton from Pylona cemetery at Rhodes (LH IIIA2, late 14th century BCE) depicts a master of animals (Karantzali 1998; Koehl 2006: 173, Fig. 36: 719, and references therein). It has a plastic bull head applied above a stylized tree as terminal of the painted figurative scene (Fig. 5.33). The addition of bull head modeled in the round represents a unique phenomenon on rhyta found in the Aegean area. In a wall painting in the tomb of Useramon at Thebes, one sees an Asiatic holding a silver ovoid rhyton with a modeled bull head. Although it is part of the Syrian tribute and the bull's horns are depicted frontally, according to Near Eastern convention, the rhyton demonstrates Minoan religious imagery and has therefore been tentatively placed in the Aegean series. It was either an import or at least demonstrates influence of Aegean forms in the Levant (Aruz 2008: 152). Applied bull heads on Cypriot Base Ring imitations of Aegean rhyta from Ugarit provide further evidence for the sanctifying steer (Yon 1980; Yon 1997: 53-54, Pl. Xc) (Fig. 5.34).²¹

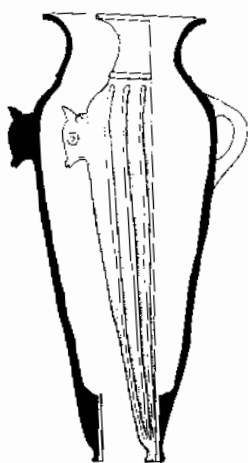


Fig. 5.34: Rhyton from Ugarit, after Yon 1997: Pl. 10c.



Fig. 5.33: Mycenaean Rhyton from Rhodes, after Koehl 2006: Fig. 36:719.

The bull was associated with storm and warrior gods. Thus, in second millennium Anatolia, Hittite and Hurrian Teshshub, the storm god, was depicted standing on a bull and holding it by a leash (Williams-Forte 1983: Figs. 1-3), or riding a chariot harnessed to a bull (Alexander 1991: Fig. 5). In Syria, the bull was the acolyte of Ba'al/Hadad and El (whose iconography was taken over by the Israelites to describe Yahweh, Fleming 1999). In Syrian cylinder seals the warrior god was depicted in a smiting pose on the back of his bulls, or holding them by a leash. In Anatolian and Syrian glyptic he often appears with his consort, a young woman revealing her nakedness, sometimes shown standing on the bull (Schroer 1989: Figs. 02, 06; Williams-Forte 1983: Figs. 6, 11) (see Fig. 5.27 above). In Iron Age Syria, the god was depicted on a striding bull and his chariot was harnessed to a bull.²² Three-dimensional bulls of clay and bronze in the Bronze Age Levant may be theriomorphic representations of the god, his pedestal or the god's attribute (Schaeffer 1966; Mazar 1982; Negbi 1989; Stager 1991).

However, the bull was also connected to the goddess. In second millennium Anatolian glyptic the goddess is depicted seated on a throne with her feet on the flank of a walking bull; or seated on an antelope, her feet resting on a reclining bull (Özgüç 1979: Fig. 1: Ac.k 42, Ac.g 42). The Ishtar stele from Ebla features the goddess in a winged naos carried on the back of a bull (Matthiae 1989). Possibly a divine pair was depicted on the backs of their respective bulls comprising a cult vessel from Tell Bazi in northern Syria (14th century BCE; Otto 2002). A winged goddess enthroned on a bull is depicted on a 14th century BCE Cypriot-style cylinder seal found at Ugarit (Porada 1973: 265-266, Pl. 32:3; Amiet 1992: 35, 37, no. 47).²³

At Malatya (9th century BCE), the enthroned Kubaba is mounted on the back of a bull, while the god Karhuha stands in a smiting posture on a crouching lion, habitually her mount (Haas 1982: Fig. 24; Bittel 1980-1983: 263; Ornan 2006: 309). A goddess on a bull is depicted on an Iron Age II bronze plaque from Tel Dan (Biran 1999; Ornan 2006). Finally, the naked goddess may stand on a bull's head, as evidenced by the four ivory frontlets of

²¹ See also Base Ring juglets from Cyprus, Buchholz and Karageorghis 1971: 1589, 1598.

²² Malatya – Bossert 1942: No. 778; Aleppo – Bunnens 2004; Fortin 1999: 68; see the recent catalogue of storm god figures in Bunnens 2006.

²³ The seated goddess faces a naked female mounted on addorsed lion and lioness; she holds the lion by a leash.

North-Syrian manufacture found at Gordion (Young 1962: 166-167, Pl. 46, Fig. 24). Carved is a naked goddess surmounted on a bull's head under a winged disk. She wears a *polos* and holds two sphinxes by their hind legs. To these may be added the find from the Kameiros Well on Rhodes: a bronze naked female with arms by her side figure wearing a *polos* standing on a bull's head (Schofield 1992: 175, Pl. 2c). The Kameiros bronze is of local manufacture. It exemplifies the integration of the female on the bull into the local cult of Rhodes. The image of goddess must have been meaningful to the worshipers of the local goddess on Rhodes and therefore appropriated into the repertoire. One wonders whether she was akin to her Philistine sisters from Yavneh, as on stands CAT15, 80-81, 84-85, 90, 92, 94-96.

A composite Cypriot seal from Late Bronze Age Tomb 9 at Kition shows a bucranium in a cult position, where one would normally expect a tree, placed between two rampant caprids, which are grasped respectively by goddesses seated on caprid mounts (Kenna and Karageorghis 1967: 95).²⁴ Since the tree is often the embodiment of the goddess (below), the configuration of bucranium flanked by caprids further enhances the relation between the goddess and the bull's head on the Yavneh stands.

3. SPHINX CULT STANDS

Sphinxes appear on two stands (CAT50-51; Pls. 15; 91:2-93:3), both rectangular with a double ledged cornice and applied cube-like protrusions, most probably imitating roof beams. The larger CAT51 has three free standing sphinxes in windows, the central one slightly smaller than the others. The smaller CAT50 has two sphinxes applied to its front corners, flanking a triangular window with an applied animal head, probably a bull.

The sphinxes are only visible from the front. However, pointed oval fenestrations in the side walls seem to hint at a swung-up wing shown as cut-out. An identical fenestration is repeated once on the back wall of CAT50 and twice, pointed at the same direction, on the back wall of CAT51. The sphinxes stand erect on their long forelegs. Knee-caps are modeled and the paws are indicated by incisions on CAT51. There is no such articulation on CAT50. Human heads on CAT51 are oversized. Chins are long and pointed, but there is nothing to indicate a beard. Eye contours are summarily incised. The sphinx on the left has an additional coil stretching from its left shoulder to the knee and a stump on the right shoulder, where the coil is not preserved. Remains of such a coil are also visible in the central sphinx. These coils surely are not the forelegs of the sphinx, for it is standing on the forelegs. Therefore, the coils must be the creature's arms. I know of no other sphinx equipped with arms, but for a striding sphinx (or proto-centaur) with bird's talons and presumably a female head with one arm folded over the shoulder, the other outstretched to touch a column or stylized tree²⁵ on a painted larnax from the Mycenaean



Fig. 5.35 (left): Larnax from Tanagra, after Immerwahr 1995: Fig. 7.3a.

Fig. 5.36 (right): Larnax from Tanagra, after Immerwahr 1995: Fig. 7.4.

cemetery at Tanagra in Boeotia (Belgiorno 1978; Kourou 1991: 114; Immerwahr 1995: 113, 120 n. 39; Fig. 7.3a) (Fig. 5.35).²⁶ One may ask whether the Yavneh sphinx with arms is related to the 'lion centaur'. The 'lion centaur' (as termed by Wiggermann), introduced into the art of Mesopotamia in the Middle Assyrian period, has a lion's body with all four legs, with an upper body and hands of a man (Wiggermann 1993-1997:243, no. 20; Green 1993-1997: 256; Kletter and Herzog 2003: 32, 35). The Yavneh 'centaur' lacks the human torso and neck. The description of the cherubim in Ezekiel's vision reads as a label to our sphinxes with arms:

²⁴ Porada (1974) interprets the head between the goats as a four horned gazelle.

²⁵ The tree touched by the Tanagra proto-centaur evokes the branch held by centaurs.

²⁶ Recently two fragmentary Mycenaean figurines have been identified as centaurs (Shear 2002; identification contested by Pilafidis-Williams 2004). Yon postulates a centaur on a painted jug from the Temple of the Rhytons at Ugarit. It appears in the lower shoulder frieze. In the superimposing frieze, a human figure riding a caprid is included in the frieze of caprids (Yon 2006: 262, Fig. 6:9). Along with the Tanagra larnax sphinx with arms these early hybrids suggest a Late Bronze Age origin for the centaurs known later in Greece.

“And one cherub stretched forth his hand from between the cherubim unto the fire that was between the cherubim, and took thereof, and put it into the hands of him that was clothed with linen: who took it and went out. And there appeared in the cherubim the form of a man’s hand under their wings ... and their whole body, and their backs, and their hands, and their wings...” (Ezek. 10:7-8, 12).

On CAT50 the left sphinx has a chest with two pellets and a long coiffure. These pellets at breast-height probably represent the spirals of the in-curling locks, as on the right sphinx. Such side locks occur in Hittite art in both female (Acmhöyük ivories, Alaca Höyük, Boğazköy) and male sphinxes (Canby 1975; Alp 1978/80) and become regular in the art of Iron Age Syria in stone sculpture (Sakçagöz) and in ivories (Barnett 1957: 84; especially Pl. 8:c55; Canby 1975: 243; Börker-Klähn 2002: 86-88). The sphinxes on the Ta’anach stand also have such locks, however, shoulder-long. These pellets may imitate something else, a Mycenaean peculiarity of the sphinx, where the breast locks are elaborated into pendants with a central dot, such as seen in the Late Helladic II-III works of art, witness gold signet rings from Mycenaea and a wall painting from Pylos (Crowley 1989: 42-43, nos. 103, 104, 108). The derivative folk art of the Late Helladic period reproduced the motif on clay (Kopcke 1977: 32-35). These chest curls or pendants typify both male and female sphinxes painted on a larnax found in the Mycenaean cemetery at Tanagra, Tomb 15 (Fig. 5.36) (Immerwahr 1995: Fig. 7.4). On a LH III pot, a sphinx with human forelegs has the same kind of lock/pendant on its chest (Crowley 1989: 43, no. 106). A Proto-Geometric bronze figurine of a wingless sphinx from the antiquities market in the British Museum seems to be female – in spite of the beard-like point of the chin. She wears a necklace and has a pair of spiral coils on each shoulder, comparable to the pellets on the Yavneh sphinxes (*BMQ* 5, 1930f: 51-52, Pl. 23:3; Kourou 1991:115, Pl. 27:5). The time lapse from this Proto-Geometric figurine to the Yavneh sphinxes with a chest curl/pendant is not long. We may assume a similar development for the Yavneh sphinx with arms (CAT51) – from Mycenaean Tanagra, through the painted upright centaur on an 11th century BCE Sub-Mycenaean pyxis from Kerameikos (Bohen 1988:15, Fig. 3), to the fully developed 10th century centaur from Lefkandi (Desborough, Nicholls and Popham 1970; Boardman 1978:9; Kourou 1991:114) and thence to the Yavneh hybrid creatures. Oddly, all these examples are humble clay products (Nicholls 1970).

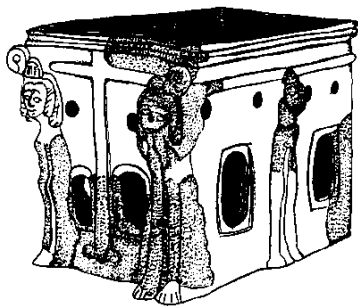


Fig. 5.37: Model shrine, Megiddo, after Beck 2002: 169.

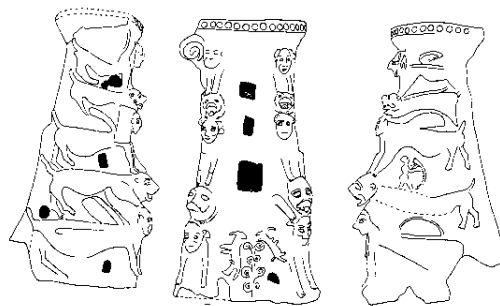


Fig. 5.38: Stand, Ta'anach, after Beck 2002: 169.

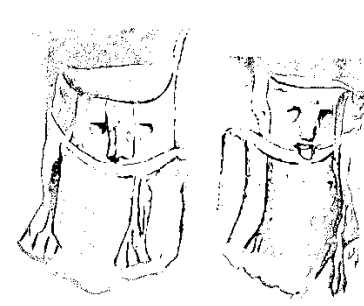


Fig. 5.39: Sphinxes, Tell 'Aitun, after Ussishkin 1974: Fig. 4.

It is astounding that both sphinx stands from Yavneh refresh the sphinx representations of Mycenaean Boeotia (Belgiorno 1978: 227). Coldstream (2006) demonstrated ‘antiquarian’ tastes in both male and female sphinx representations in early Iron Age Greece and early Greek tombs on Crete. Perhaps a penchant for ‘antiquarian’ elements, a feature of folk art that disregards high class forms (after which the Yavneh stands were engendered and of which they are a popular expression) prevailed also among the formulators of the local iconography at Yavneh. Interestingly, a unique clay ‘centaur’ was found in an 8th century BCE building at Tel Beer Sheba, which Kletter and Herzog (2003) interpreted as evidence for sporadic contact between Cyprus and Judah, much weaker than the contact between Philistia and Cyprus. They maintained that this centaur figure reflects indirect cultural contact – perhaps through Philistia. The Yavneh sphinxes may strengthen this assumption.

The overall rendering of the Yavneh sphinxes is reminiscent of the fragmentary model shrine from the ritually buried Temple 338 (10th-9th centuries BCE) at Megiddo (May 1935:13-17, Pls. 13-14; Ussishkin 1989) (Fig. 5.37). There, the corners and the sides show female sphinxes. It also recalls the Ta’anach cult stands, especially the stand found by Sellin (Beck 2002:393, 400) (Fig. 5.38). The bodies on the Ta’anach stands are represented in low relief on the side walls, their contours delineated. The ‘lion’ creatures flanking the entrance and facing the inside of a rock-cut tomb at Tell ‘Aitun (9th century BCE) are also similar to the Yavneh sphinxes (Ussishkin 1974:109-114) (Fig. 5.39). Since the creatures lack leonine characteristics (such as mane, ears and

mouth), but do have claws, they may well represent sphinxes (Zevit 2001: 244-225). However, the Yavneh sphinxes differ radically from the northern sphinxes in their shallow faces and pointed chins, a stylistic trait they share with the Lefkandi Centaur of the late 10th century BCE (Desborough, Nichols and Popham 1970) as well as with Cretan Dark Age figurines, in which Cypro-Mycenaean traditions seem to revive (Kourou 1991:114, 123). By the same token, such traditions could have been revived in the mixed art of Philistia of the 9th century BCE.

The sphinxes represent gate guardians in both sacral and secular structures, witness the 10th century temple at 'Ain Dara in northern Syria (Abu Assaf 1990: 33-34, 47, 49, 52). Sphinxes guard the entrance to the palace of Tell Halaf of the 9th century (Fortin 1999:66-67), and there are gate sphinxes at Karatepe in the 8th century BCE (Çambel 1993: Pl. 53:3-4). A 3rd century CE Sidonian coin shows on the back a wheeled openwork laver (biblical *mēkônāh*), the bottom part of which has two sphinxes flanked by columns (above, Fig. 5.9).

That sphinxes may be associated with goddesses is clear from the Anatolian depictions of a goddess mounted on a multi-tiered formation of female sphinxes and lions (Özgüç 1979: Fig. 5) (Fig. 5.18). In Old Syrian glyptic one finds a representation of the naked goddess between two winged female sphinxes on their hind legs, placing a front paw on the goddess' shoulder (Teissier 1996:84, no. 159 (Fig. 5.40). On the carved elephant tusk from the palace of Ugarit the frontal naked female stands between two winged sphinxes, whose multiple side locks derive from Anatolia (Caubet and Poplin 1987: Fig. 19). To these may be added female sphinxes and lions guarding the passage into the temple at 'Ain Dara, probably dedicated to Ishtar (Abu Assaf 1990: Fig. 17, Pl. 10). The Yavneh sphinxes seem to be female, hence they are associated with a goddess (Barnett 1957: 84-85; Beck 2002: 197).



Fig. 5.40: Seal impression, after Teissier 1996: No. 159.

4. WINGED DISK CULT STANDS

The winged disk appears on three stands (CAT27-29, Pls. 9:2; 67:3-70), all rectangular with a saddle-shaped top. A cross bar connects front and back (with a lug in the back). All have open side-walls and a solid back-wall.

Two stands (CAT28-29) with a knobbed cornice form a pair. Their fronts feature a winged disk, the wings, modeled as a cable, pointing down; left and right are naked females supporting their breasts in rectangular windows. On CAT28 the naked females look as if mounted on lion protomes, and the same stance may have been intended, but not quite realized, in CAT29. The lion protome as a mount for the divine image derives from a Hittite tradition for which the ceremonial axe from Şarkışla (Cappadocia) is a good example. It shows a male god mounted on a lion protome under a winged disk (Emre 2002: 225, 230) (Fig. 5.41).²⁷ The combination of winged disk and naked female in various postures on a lion protome or lion head (the last representing the lion figure) is found in 9th-8th centuries BCE ivory and bronze North Syrian harness pieces, frontlets in particular.²⁸

Stand CAT16 (Pl. 9:1; 61) is exactly like the previous stands but for the single large rectangular opening in the saddle-shaped top. There is a central configuration of three knobs arranged in an arc, hinting at downward pointing wings. The rendition of the wings in segments is reminiscent of 26th Dynasty scarab representations, where disk and wings are separated (Parayre 1990: Pl. 1:7). This configuration is flanked in stand CAT16 by two naked females standing in rectangular openings. The breasts are formed by flattened pellets. The legs are slightly spread with deeply incised toes, and the hands reach to the thighs, as if to hold open a deeply cut vulva. The goddess standing with her legs apart is atypical of the Near East, where the legs are usually shown held together (Assante 2006: 195-196). In Cypro-Geometric III Cyprus, the goddess was shown with legs apart when depicted with uplifted arms. The goddess with uplifted arms was introduced to Cyprus from Crete in the 11th century BCE (Karageorghis and Karageorghis 2006: 177-179, Fig. 3; Karageorghis 2005: 193-194, Fig. 247, stone 'incense burner', 6th century BCE) (Fig. 5.32 above).

The winged disk, a general emblem of divinity or a mark of various gods, was squeezed on Yavneh stands 28-29 between the two naked females for lack of space. It is placed on the lintel, as in Lapp's stand from Ta'anach (see Fig. 5.15 above).

²⁷ Emre 2002: 225, 230. The axe abounds with animal protomes including winged lions and griffins.

²⁸ Nimrud – SW37, ND 10790, Herrmann, Coffey and Laidlaw 2004: 70, S865, S866; Miletus – Barnett 1964: 21, Pl. 1,2; Tell Ta'yinat – Kantor 1962: Pl. 11; Heraion at Samos, inscribed with the name of Hazael, King of Aram – Parayre 1989: 45; Matthäus 2003: 91, n. 33; unprovenanced gold plaques – Gubel 1985: 192-193.



Fig. 5.41: Ceremonial
axe, Şarkışla.

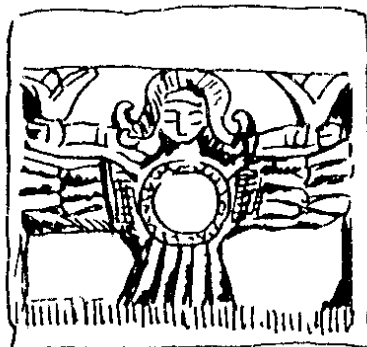


Fig. 5.42: North Syrian ivory,
after Bisi 1988: Fig. 1g.



Fig. 5.43: Bronze pendant,
Salamis, after Bisi 1988: Fig. 1g.



Fig. 5.44: Detail of Phoenician
bowl, after Bisi 1988: Fig. 1d.

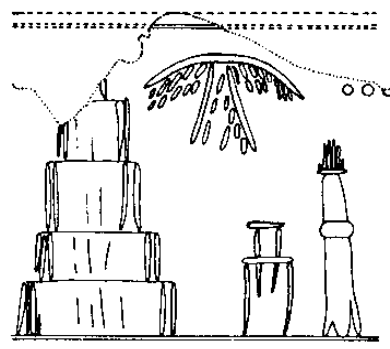


Fig. 5.45: Seal impression, Mohammed
Arab, after Matthews 1990: no. 532.



Fig. 5.46: Seal from Kültepe, after Teissier
1993: Figs. 4-5.

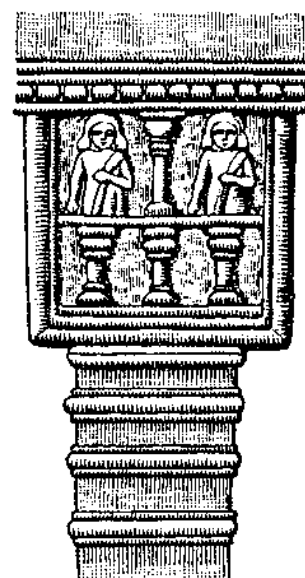


Fig. 5.47: Panel from Ashurbanipal's bed,
after Rehm 2005: Fig. 8.

Stand CAT27 (Pls. 67:3; 68), with a rope and knobs decorated cornice, displays a schematic winged head with two pellets for eyes and appendages suspended on either side. Thin coils make up the wings and the appendages, the latter with a thickened terminal. The feathers of the right wing are incised sketchily. The images flanking the winged head are not preserved.

The winged head may be a reduced form of the winged disk surmounted by a female bust on North Syrian ivories (Winter 1976a: 40-42, 49; Bisi 1988; Ornan 2005b: 225) (Fig. 5.42). The disk may be replaced by the human attributes to morph into a winged bust. A winged bust occurs on the bronze equestrian pendant from Salamis Tomb 79 (8th-7th centuries BCE), hovering above a winged nude goddess holding a lion in each hand and standing on the back of two other lions (Karageorghis 2005: Fig. 314) (Fig. 5.43). The winged bust may have arms. A winged bust with arms in action occurs on two narrative Phoenician metal bowls of Cypriot manufacture (Markoe 1985: Cy7, E2)²⁹ (Fig. 5.44). The precursor of the winged bust with stretched arms may be found in the winged Hathor head with uplifted arms on a Syrian seal from Karnak (Porada 1983). The appendages are either reduced forms of the pendant volutes on either side of the disk, which are likely descendants of the Syrian-Hittite (rather than the Egyptian) winged disk of the 13th century BCE (Winter 1976b: 4-5; Bisi 1988; Ornan 2005b: 225), but more likely degenerated arms (Fig. 5.45).

5. CULT STANDS WITH DATE PALM IN VARIOUS CONFIGURATIONS

Trees, both real and artificial, have been the object of veneration and focus of ritual action in the Near East from the 4th millennium until this very day. Trees were associated with female deities, as both the tree and the female bear fruit, and therefore are conceived as symbols of fertility, abundance and nourishment as well as carnal love. The Yavneh repertoire of trees comprises naturalistic and stylized date palms, as a single element or in combinations with the female figure, as well as with caprids.

5A. *Date Palm*. A trapezoidal stand without side walls and a saddle-shaped top (CAT14, Pl. 59), has a rectangular aperture with rounded corners in the front wall. In the rectangular opening there is a cut-out silhouette of a date palm. The truncated smoothed tree trunk extends from the lower part of the opening to the border rope decoration. Two appendages on either side of the trunk, but not directly connected to it, reach down two thirds of the opening. The way in which these appendages fall down almost parallel to the trunk, and the fact that they have indentations facing out on top, indicates that the artist intended to depict heavy date clusters rather than palm fronds. These clusters are strikingly similar to the cut-out (hollow) clusters of the Megiddo VIIB stand (Kempinski 1989; Beck 2002:206-207) (Fig. 5.23 above). The rear wall has a small rectangular window with rounded corners, set slightly off-center.

5B. *Female Figure and Date Palm*. A rectangular stand (CAT37, Pls. 11:1; 76-78:2), slipped red all over, is perhaps the finest example of the Yavneh *favissa*. Uniquely, this stand originally has two tall-rimmed chimney-like openings with plastic button decoration in an otherwise solid roof (for receptacles?). The whole structure rests on a socle and has a rope patterned ledge cornice with three applied hemispheres and buttons crowning the roof on all four sides. Three rectangular openings are cut in each of the long walls, perfectly opposite one another, and one opening in each of the short walls. All openings have a plastic frame. The lintel of the front openings is rope patterned. It seems that originally all these openings 'of appearance' were inhabited by female figures, of which only the middle one is fully preserved. She is pillar-like from the waist down, cups her breasts with her hands, and has shoulder-long plaits and finely shaped ears (only the right ear is preserved). If we assume that the pillar-like lower body suggests a skirt, then we may be dealing here with a partly dressed female of Cypriot trend (Kourou 2002: 16). Above the figure, the rope patterned lintel has morphed into a winged disk. Rising to the left and the right are highly naturalistic-looking date palms in relief, with scale-patterned trunk, a crest of leafy fronds and date clusters. The winged disk indicates the divinity of the figure, while the tree was possibly conceived as her manifestation.

The female flanked by palms recalls the decoration of the Old Assyrian temple at Tell al-Rimah (Howard-Carter 1983). Four carved blocks were uncovered, one of which represents a lady between palms, associated with the door of the ante-chamber leading from the courtyard to the cella. The lady wears a long skirt. The upper part of the body is eroded, but the arms are bent to the breast (in supplication?). The palm trunks are decorated with a concentric compass drawn scales, the lower fronds are bent towards the figure and are laterally balanced by small

²⁹ Phoenician bowls are traditionally dated to the late 9th-7th centuries BCE, but the two bronze bowls of North Syrian origin from two tombs at Lefkandi in Euboea were found with Late Protogeometric/Early Geometric pottery of c. 900 BCE (Popham, Calligas and Sacket 1988-1989: 188, Fig. 5; Popham 1994: 17-19, Figs. 2.7, 2.8; Braun-Holzinger 2005: 104-106). This calls for a re-appraisal of the dating of Phoenician bowls.

date clusters. An Old Babylonian inscription carved cross the skirt dedicates the orthostat to “my Lady”. Howard-Carter proposed that the lady between palms and a Humbaba mask carving, found on the opposite side of the doorway, flanked the temple portal, and connected the iconographic program with the realm of the goddess Ishtar.

A crudely incised date palm flanked by two naked female figures inserted into oblong openings appears on two stands. On elliptical stand CAT86 (Pls. 21:2; 121), whose ledge cornice has a rope pattern with four pointed lugs, the tree grows from a base line painted red and date clusters are indicated by striations. Oblique patches of red are preserved beyond the openings. Another trapezoidal stand (CAT15, see Pls. 8:2; 60:1-3) with a saddle-shaped top displays a ledge cornice with four pointed lugs. Two finely modeled bull heads flank the naked females and a tree.

A similar configuration of naked females flanking an incised tree appears on the 10th-9th centuries BCE horned clay altar from Tel Rehov. The females there are mold-made in the technique of plaque figurines (Mazar 2003: 151).

5C. Tree with Caprids. Caprids in a symmetrical composition flanking a tree (or a plant) are an ever renewing motif that originated in Elam around 3000 (Collon 2000: 16). Sometimes they emerge from a mountain representing the earth. This gratifying balanced composition lacking in action and linking fauna and flora must have denoted stability, well-being and regeneration. The wide distribution of this motif in art (in sculpture, in the round, as well as glyptic and pottery) is striking, and points to the amuletic value of the image. The caprids were replaced by other domesticated animals. Thus stand CAT11 (Pl. 57) features bull heads in windows flanking an incised branch-tree, and on cult stand CAT88 (Pls. 122:2; 123:1) bull heads in windows flank a central vegetal element.

One pair of elliptical stands (CAT90, 92; Pls. 22:2; 23:2; 124; 125:2-3; 126:1-2) and two more effaced stands (CAT91, 93; Pls. 23:1; 123:2-3; 124; 126:3; 127:1) with a knobbed rim and two cross bars have their windows in the back wall. On the solid front of all four stands are applied a pair of rearing caprids nibbling at the lower part of a tree trunk. This configuration is flanked by long necked bull heads and naked females holding their breasts, which stand on small protrusions at the corners.

A related stand (CAT79; Pls. 20:2; 44:3; 115:3), elliptical with no fenestrations and a single tying beam lugged in the rear, has two superimposed pairs of rearing caprids nibbling at a central high relief tree trunk, with slanting incisions indicating the imbrications of the date palm. The tree-with-caprids is flanked by a pair of flat-chested figures placing their hands on the lower abdomen. The superimposed caprids recall the painted tower stand from Megiddo VIIB with its superimposed lions next to a tree (Fig. 5.23 above). The modeling of the caprids in low relief on all these stands recalls the caprids on the Ta'anach Sellin stand (Fig. 5.38 above), where, however, the caprids turn their backs to the tree.

An extraordinary ellipto-rectangular stand (CAT94; Pls. 127:2-3; 128) with a crested rim displays high relief decoration. Two female figures stand on long-necked bull head pedestals applied onto the artificial corners. A central tree trunk with incised herringbone pattern for imbrications originally stood on a surviving bull head, of which the socket partially remains. A protruding plastic crest surmounts the trunk. On the sides of the stand, three vertical lines are painted red on whitewash.

The fact that the naked females and the tree are mounted on bull heads calls for an identification of the tree with the naked female; both should be seen as symbolical of nourishing forces (Ornan 2007: 227-229). Stand CAT11 (Pl. 57) displays bull heads flanking an incised tree motif, an abbreviated form of the explicit formula on the aforementioned stands. However, the bulls could be substitutes for the caprids. The interchange between the anthropomorphic goddess and her tree manifestation recalls the replacement of the goddess by a stylized tree-and-goats placed on the back of a striding lion painted on pithos A from Kuntillet 'Ajrud. There, the lion supports the tree, which represents a goddess, but her anthropomorphic form was eliminated from the drawing.³⁰

One may see in the arrangement of human figures flanking a central tree-with-caprids a shorthand for the façade and inner sanctum of a temple. The human figures would mark the passage, the heraldic group the Holy of Holies. The combination of tree-with-caprids with the naked female and bulls indicates that the caprids here are symbolic of the goddess. Goats as the attribute of the goddess are known from Tell Chuera in Syria (Moortgat and Moortgat-Correns 1976: 51-57). At this site, a pre-Sargonid stone slab with an unparalleled scene in high relief was found in secondary use in the Mitanni building. It shows seven almost identical frontal seated youthful women,

³⁰ Beck 2002a:105-109, Fig. 4. In the Kuntillet 'Ajrud drawing the absent anthropomorphic goddess could be a naked goddess standing on the back of a lion (cf. Late Bronze Age representations on two gold plaques from Minet el-Beida, Negbi 1976: 99-100, nos. 1700-1701, Pls. 53-54; a bronze pendant from Akko, Ben-Arieh and Edelstein 1977; and a clay plaque from Tel Harasim, Givon 2002: 26*, Figs. 2:1, 3:1). Alternatively, she could be a warrior goddess, as on the Iron Age pendant from Ekron (Gitin 1997: 92-93; Ornan 2001). Iron Age pendants with warrior goddess exemplify Assyrian impact on Philistia. On another Iron Age bronze pendant the warrior goddess stands on the back of a bull (Biran 1999).

with tall headdresses and shoulder-length plaits. Each wears a flounced garment and embraces a living being. The first from the left and the central goddess hold a naked infant; the second, third and fifth hold a bull, a lion and a hoofed animal with a long tail. The last two goddesses hold each a pair of animals that stand on their laps. The sixth holds two goats, back-to-back, the animals of the seventh goddess are unidentifiable. The identical appearance of the goddesses indicates that they were conceived of as a group of seven nurturing or perhaps birth-goddesses (or aspects of the same goddess), each embracing her symbol. Goats grow from the shoulders of a naked goddess on Syro-Cappadocian impressions of a re-cut cylinder seal from Kültepe Level II, conveying her aspect as protector (Teissier 1993: Figs. 4-5) (Fig. 5.46). In this seal a recumbent bull is placed above an inscribed box. In the Anatolian colony period stamp seal impressions from the Acemhöyük palace and Boğazköy and an impression from Kültepe a goddess, attired, is shown seated on the back of a recumbent goat or a standing goat. On the sealings from Acemhöyük and Boğazköy, both the goddess and the goat are placed on a socle mounted on the backs of addorsed lioness and goat (Özgüç 1979: Fig. 3, Ac.k.54; Collins 2004: Fig. 2; Özgüç 1965: no. 71). Hittite cult inventories describe goddesses seated over goats (Collins 2004: 83). Hittite texts tell us that goats were amongst the goddess' attributes (also two headed goats) and were harnessed to the goddess' chariot (Haas 1994: 348, 362).

An Old Babylonian clay plaque in the Louvre shows the goddess (winged with bird's talons) standing on a pair of recumbent ibexes, back-to-back (Collon 2005: Fig. 6F). In a 14th century BCE seal impression from Nuzi, the goddess Shaushka (Ishtar of Nineveh) is represented by two caprids rearing on the back of a lion dragon – her mount, which she shared with her companion and consort the weather-god Teshshub (Stein 1988: 178, 180, Fig. 11; 2001: 154-156, Fig. 3). A Middle Assyrian seal features a winged naked goddess holding two gazelles by their tails, who is mounted on the backs of two mountain goats (Matthews 1990: no. 429).

6. COLUMNED CULT STANDS

Columns appear in several cult stands in various combinations.

Two stands of considerable size with a flat, grilled top (CAT52-53; Pls. 16; 93:4; 94-95) represent multiple-columned structures comprising a four-columned front and two elaborate corner pilasters. The larger stand (CAT53) has a pillar on each of the side walls. The smaller stand (CAT52) has plain side openings. The two stands may count as a pair, despite the minor differences. The pillars have a composite capital, comprising a petalled garland surmounted by a fluted bud shape, with a fine mid-rib separating the two elements. Fluted buds top relief volute capitals in the late 10th century BCE Tell el-Far'ah (N) clay naos (Chambon 1984:77-78). The Ta'anach stand found by Lapp has fluted buds on poles flanking the volutes that frame the bull in the upper register.

Stand CAT17 is rectangular, with a saddle-shaped top fitted with one opening. It has two slender columns with petalled capitals surmounted by a swollen ring, set in narrow fenestrations flanking a 'false' doorway. Stand CAT60 is also rectangular and has an oblong fenestration with a petalled column on each of its side walls, while schematic females inhabit the front fenestrations (only the figure on the left is extant).

Petalled columns also occupy the side windows of several other stands. The façade windows, however, vary. On CAT47 (Pls. 13:2; 87) the front wall has two windows with finely modeled bull protomes flanked by corner creatures of which only leonine paws (?) and knee caps survive. The central motif, of which only an imprint survives, may have been a tree trunk. Stand CAT61 (Pls. 18:2; 105-106:1-2) has two oblong openings inhabited by females with swollen bellies and three incised rosettes (discussed below). The front of CAT36 (Pl. 75:2-3) has recessed window frames occupied by bulls. The recessed windows recall the windows of an 11th century BCE architectural stand from Beth Shean (Rowe 1940:26, 53-56). On CAT31 (Pls. 10:1; 72-73:1) a short petalled column is set in the front window, dividing the opening into two spaces. The potter applied petals only to the visible outer part of this column.

Four stands have bull heads flanking a petalled dividing column. Stand CAT63 (Pl. 107:2-3) has a three dimensional plastic column, whereas on stands CAT42, 64 and 110 (Pls. 82:1; 108; 141:2) bull heads flank a silhouette cut-out column (or stylized tree?).

Three dimensional parallels to such a window may be found in Minoan Crete, as exemplified by a Middle Minoan IIIA model from Arkhanes (Lembesi 1976: Figs. 2, 4-5; Pls. 8, 10; Fig. 5:49). Circular clay stands from Late Minoan IIIA1-2 Gournia, Gra Lygia and Hierapetra have openings with centered schematic colonnettes (Lloyd 1999: 62, Fig. 11; Kountouri 2005: 289, Fig. 4). Middle Minoan IIA/IIIA faience plaques representing Aegean buildings have windows divided into two bays by a vertical schematic pillar (Lloyd 1999: 65-66). Such buildings are depicted in the Town Mosaic from Knossos (Palyvou 2005: 107, 159). In all likelihood, the miniature landscape fresco discovered at Kabri (Niemeier and Niemeier 2002: 266, Pls. 23-24), originally included a building with such windows. A stone model from Tell Halaf (9th century BCE) has such bi-partite windows, created by columns (Naumann 1952-1953). In a four-sided stand from Enkomi, two female heads occupy a bi-partite window (Fig. 5.50). The panel decorating the legs of Assurbanipal's bed in the banquet relief replicates the theme of the bi-

partite, columned window, inhabited by two females (Fig. 5.47).³¹ Pairs of females appear in the front windows of rectangular stand CAT48. The windows, however, are not divided by a column. On this stand, a petalled capital crowns the corner pilasters. The front windows are flanked by animal heads, undoubtedly bulls, while the side windows have a schematic silhouette column.

The columns evoke monumental architecture. But do the Yavneh stands actually represent real columned edifices? Their fronts may, at most, represent temple façades, with a central entrance and pairs of symmetrically positioned columns, recalling the two columns designated Jachin and Boaz in Solomon's temple. Such a plan derives from second millennium Syria (Stager 1999; Monson 2000). Nearer to home, of Iron Age date, are cubicular shrine models (of which one example was found at Yavneh – not yet published), which may be traced back to the model from Kamid el-Loz (Hachmann 1983: Figs. 37-38). Stand CAT17 (Pl. 62:1) seems to be a manipulation of this plan, adapted to the Yavneh format. Cubicular naos-shrines with frontal columns are more common in Palestine (Katz 2006), and the adaptation to the local format, in the two-columned façade with doorway of CAT17 is probably an adaptation of a portico with two pillars supporting the roof to the flat format of the stand.

When columns are set in the side walls, with human and animal imagery on the front, they may suggest a columned portico and a cella where the cult images were placed, as in the upper register of the Ta'anach (Lapp) stand (Beck 2002:411, 418), where petalled columns and volutes flank a bull under a winged disk. Hence, the pair of multi-columned stands (CAT52-53; Pls. 16; 93:4-95) might be taken to mean a columned portico and a columned interior of a shrine. Columns with petalled capitals may be substitutes for the living tree and take on significance as symbols of plenty and abundance (Winter 2003).

The pair CAT52-53 may indeed re-create an edifice with a hypostyle hall. They certainly evoke monumental architecture, such as known from the 'woman-in-the-window' ivories, roughly of the same date. For hypostyle halls in Philistia, one may cite the sanctuary at Tell Qasile Stratum X (late 11th century BCE) and Ekron building 350 with a megaron-style entrance (Stratum V, 11th century BCE). One cannot help but think of the Dagon temple at Gaza, the roof of which was supported by columns (Judges 16:26), that collapsed when Samson pulled the middle ones ('*ammûdê ha-tāwek*) down (Judges 16:29-31). Now, on a seal from chamber tomb 68 at Mycenae, a male figure is depicted in a space with five columns indicating hypostyle architecture (CMS I: no. 107).

7. MUSICIANS CULT STAND

The human figures on stand CTA44 (Pls. 13:1; 84-85) were modeled by a delicate hand. The rectangular stand has a concave open top, which is decorated on three sides by a double cornice and knobs in between. Two cross bars, of which only lugs remain on the back wall, divided the top into three compartments. Two crouching (?) lioness protomes emerge from the front wall above the base. The lionesses have elongated muzzles, gaping jaws and drooping tongues (extant only in the lioness on the left).

Caryatid figures with pronounced breasts are applied to the stand's corners supporting the cornice. These figures don't quite stand on the back of the beasts, as they should.³² The better preserved figure on the right stands arms-down, the right hand placed on the thigh, as if holding a stick-like object – a handle or maybe a leash? Curiously, in Greek 7th century BCE *perirhanteria* (shallow water basins, carved in marble), the bowl is supported by three or four female figures, who in most cases stand on or beside crouching lions, holding them by tail and leash (Boardman 1978:25, Figs 74-79). The type, derived from Syria or Cyprus, may echo the caryatid figures of the Yavneh musicians stand.

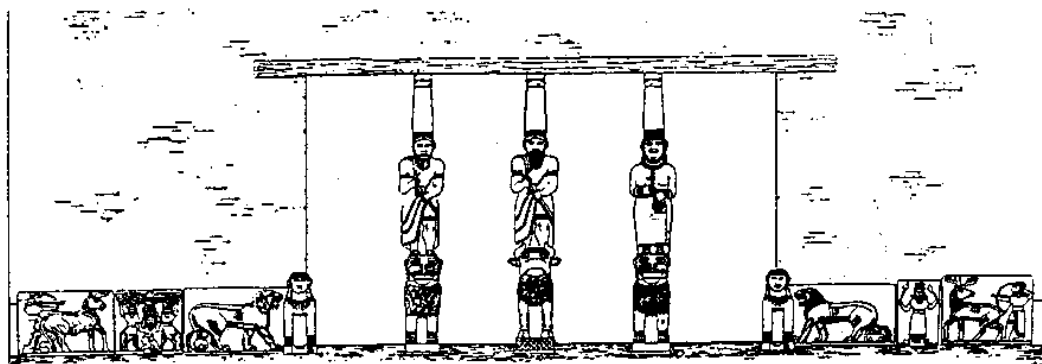


Fig. 5.48: Palace entrance, Tell Halaf, after Miglus 2004: Fig. 1f.

³¹ Rehm (2005) identifies the figures as court eunuchs.

³² Caryatids standing beside crouching lions replace the columns in front of an unprovenanced naos from the Moussaieff collection, see Dever 2008: 58.

On a tower-shaped stand from Pella, a pair of molded naked females supporting a rope band cornice are mounted on feline heads (Keel and Uehlinger 1992: 116). Those lions are very similar to ours and also to those of the winged disk stands. From the collection of unprovenanced Palestinian objects in the University of Minnesota come two stand fragments. Extant are mold-cast breast cupping female figures attached to a back-pillar standing on a free-standing modeled rising lion. The heads of the female figures support the lintel of the stand (Coulson 1986: F2-3). The women bring into mind the three stone caryatids standing on pedestal animals from the *hilāni* entrance hall at Tell Halaf (Fig. 5.48). There appear two males on a lion and on a bull respectively and a female on a lion (von Oppenheim 1931: 121 and frontispiece).³³

The front of stand CAT44 (Pls. 84-85) has an oblong window divided in two by a short column with six drooping petals. Three delicate human figures with legs not articulated, are attached on both sides of the column, two on the left and another on the right. There are traces of attachment of a fourth figure. Tiny breasts and elaborate hairstyles may mean that they are women. Only with the second figure is a musical instrument preserved, a double flute. The third figurine holds a broken frame of some sort, of a lyre perhaps or a rectangular psaltery, though the right hand is not carried across to play it. This would mean that the missing instrument in the hand of the frontal figure would have been rendered vertical in relation to the figure, but en-face and away from the body sideways. Such a rendition recalls the painted, two dimensional depiction of musicians with frontal bodies, head in profile on the Hubbard amphora of the 8th century BCE (Karageorghis 2006: 108-110). Such a position of the lyre is unrealistic in terms of plucking the instrument. However, it would be enough to portray a lyre player.³⁴ Lyres are depicted on three artifacts from Ashdod, of the 10th-9th centuries BCE: in the hands of a figurine and on the 'Musicians' Stand' (both of Philistine manufacture), as well as on a seal (Dothan and Dothan 1992: 140; Dothan and Ben-Shlomo 2005: 182-183; Lawergren 1998: Fig. 5: l, m, r). These are round-bottom (rounded sound box) lyres, therefore of the Aegean type well established in Crete and Greece during the Late Bronze Age, with possible antecedents in Anatolia (Lawergren 1998: 44, 47, 49; Younger 2007: 72). Since the instrument in the hands of our figure is missing, it is impossible to tell whether the lyre was of the round bottom (western) type, or a flat bottom (eastern) lyre. In all likelihood, it would have been the western, round bottom lyre, as are the Ashdod lyres (Lawergren 1998: 56-57). The left arm of the left figure on the Yavneh musicians stand is bent, perhaps playing a drum held in her right arm, both missing. A more meticulous, short mushroom-like hairstyle with locks was modeled on musicians 1 and 3 (counting from the left). Musician 2 has a pigtail coiffure.

The left side-panel has a half-figure of a woman supporting her breasts in the window (Pl. 85:3), which originally accommodated another figure (or a column?). In the right side panel a window was cut open with a central element, of which only a stump is preserved (column?).

Orchestras played a significant role in the temple cult, as is demonstrated by the fact that the event of fashioning musical instruments for the temple was commemorated in an Old Babylonian date formula (Kilmer 2000: 2604). Iron Age seals of local manufacture (8th-7th centuries BCE) feature a double flute player and a lyre (or psaltery) player performing in front of the crescent-on-a-pole emblem of the moon god in an open cult place (Uehlinger 1990: Fig. 108). These musicians are part of the small ensemble, which included a lyre player, a piper and a percussionist. In larger orchestras, the number of instrumentalists playing the same instrument could be doubled, or idiophone players added (cf. 1 Samuel 10:5; 1 Chronicles 15:28). Such an orchestra is modeled on the Musicians' Stand from Ashdod (Dothan and Ben-Shlomo 2005: 180-184).³⁵ Several Phoenician metal bowls from Cyprus and Greece depict musical ensembles, sometimes composed of female musicians, accompanying dancers and singers advancing towards a seated female figure (Markoe 1985: Cy3, Cy6, G3, G8, U6). The musicians may also perform for a couple engaged in coitus and a woman suckling an infant (Karageorghis 1993b). It has been suggested that the seated female is a divine figure. Indeed, musicians were part of the goddess' entourage. Thus the monumental bare-breasted Phrygian goddess at Boğazköy (7th century BCE) is accompanied by two small male figures, one playing a double flute, the other playing a lyre (Roller 1999:72-73, Fig. 10). Possibly on our stand the musicians were meant to entertain the naked goddess(es).

³³ For pairs of lions as bases for wooden columns at Tell Ta'yinat and Sakçagözü, see Bossert 1942: no. 873.

³⁴ Compare stylistic convention in drummer plaque-figurines, where the mold making technique generated inherent limitations to the two-dimensional rendering. Tadmor 2006: 326-327.

³⁵ The Ashdod stand has four musicians in the round, playing a string instrument, cymbals, a tambourine and a double flute, respectively. The fifth and largest figure, serving as a central axis for the composition, is a combination cut-out silhouette figure with modeled eyes, nose, ears and hands holding a double flute. This seems to be the chief musician. We suggest that his size as well as the exaggerated portraiture of large ears, splayed feet and the openwork headdress (hollow) in the form of a feather crown, point to the identification of the figure as Bes, patron of music and dancing. That Bes was not unfamiliar to the Philistine repertoire of motifs, witness the red slipped krater from Tell Qasile Stratum X (11th century BCE), decorated with ladder, spiral, plant(?) and Bes figures in silhouette, Mazar 1972: 18-19.

8. PAIRS IN A WINDOW

Three stands show paired females in the window. In CAT48 (Pls. 14:1; 88-90:2), two pairs of breast-cupping half-figured females are accommodated in windows, which were originally flanked by bull heads. The side window of the musicians' stand (CAT44, discussed above) must have accommodated two breast-cupping half-figures of females – though only one is preserved (Pl. 45:3).

On stand CAT49 (Pls. 14:2; 90:1, 3; 91:1), unique for its inner partitions, a pair of breast-cupping figures inhabits the left opening on the front. From the waist up the figures are modeled in the round, whereas from the waist down their thread-like legs are applied to the front wall. A single identical figure occupies the window on the right. The figure in the central window is not preserved. It seems to have been an animal in profile, perhaps a suckling cow. The inner space is divided by two columns into three 'rooms'. The columns support the beams; the side window has a centered column.

The half-figure pairs of females in the window must replicate a realistic appearance of the ladies in the window. The figures recall the women looking out of a window frame in the 15th century BCE wall painting from Mycenae (Marinatos 1959: 125, Pl. 53). One may speculate that the figures on CAT49, with their legs applied to the wall, reproduce the Aegean idea of figures appearing in sheltered verandas and balconies. The upper part of the body of these figures is seen in the window opening, while the lower part is partly hidden by the protecting rails of the window-balcony, as in the wall painting from Knossos (Palyvou 2002: Pl. 58, Figs. 375-376; 2005: Fig. 148). Balconies overlooking squares were a common feature in Minoan architecture, and were used "to see and be seen" – to stand in the balcony overlooking the court (Palyvou 2002). It has been suggested that through the wide windows overlooking courts, the members of the priesthood would appear to their congregated faithful (Boulotis 2005: 39-41, 71). These depictions of architecture in Aegean art may shed some light on CAT49. With its inner partitions, it likely conveys an undercurrent of Minoan architecture of pier-and-door partitions and wide windows (Palyvou 2005: Figs. 54, 70). The Arkhanes house model features both the balcony window with centered column and the inner columned partition (Lembesi 1976: 17) (Fig. 5.49). As Palyvou (2007: 43) has stressed, the pier-and-door partition was an indigenous and exclusive feature of Minoan architecture with no predecessors elsewhere and was not passed over to the Mycenaeans.

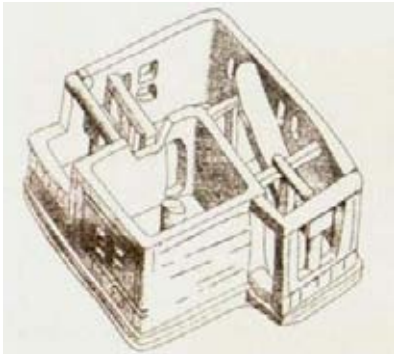


Fig. 5.49: House model from Arkhanes, after Lembesi 1976: 17.

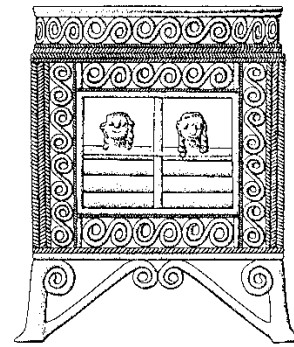


Fig. 5.50: Stand from Enkomi, after Matthäus 1995: Pl. 100:703.

If indeed this structural element is what we see here, it is hard to explain how it could have been passed on and resurrected in the Yavneh stand. One may seek the clue for this architectural resurrection in the pictorial tradition. As demonstrated in the discussion of the columned stands (above), the miniature fresco discovered at Kabri palace (Niemeier and Niemeier 2002: 266, Pl. 23) leaned heavily on Minoan art, which conveyed Minoan architecture. At Kabri the architectural type was not necessarily adopted for real architecture, but was confined to the artistic tradition that had so much appealed to the elite of Kabri (Cline and Yasur-Landau 2007). Therefore I would dare to say that similarly to the Kabri painting, the idea of such architecture, with inner partitions, could have been transmitted not through real buildings but via an artistic tradition.

In Mycenaean wall paintings, the women are rendered in profile – for the sake of the action unfolding in front of their eyes. Perhaps the Mycenaean 'window crater' from a tomb at Curium in Cyprus, depicting ladies in Minoan dress inside ladder-patterned frames and chariots, shows women in the windows watching racing or departing chariots (Karageorghis 1975a). The frontal women in the window in the four-sided openwork stand from Enkomi must have evolved from the Minoan-Mycenaean tradition of figures peeping out of a window (Fig. 5.50).

Our figures are frontal, engaging the viewer's attention; this maintains the long-standing convention of frontality in the ancient Near East.

9. STAR/ROSETTE CULT STAND

A rectangular stand (CAT61; Pls. 18:2; 105; 106:1-2) with a rope patterned and buttons cornice and an almost flat top divided into four compartments, has two oblong openings. Each opening is inhabited by a female figure with a swollen belly and legs slightly set apart with pronounced toes. Three eight-pointed stars (or rosettes) are incised at leg height of the figures, one between the openings and two flanking the door-like openings.

A rectangular stone with an incised seven-pointed star/rosette framed by graffiti was found at the entrance to sanctuary of 7th century BCE Temple 650 at Ekron, where also the dedicatory inscription was found (Gitin 1997: 92, Fig. 18). The stone probably had fallen from one of the sanctuary's walls.³⁶ A Phoenician ivory plaque in the Hecht collection depicts a kneeling man in a gesture of supplication. The scene is framed by panels on either side, each filled with eight-pointed stars (Stern 1995: 326).

The eight-pointed star is a timeless symbol since the fourth millennium BCE. Over the time the star's shape changed in the number of its points, ranging from 6 to 8. It was identified as the emblem of Inanna/Ishtar, goddess of love and war, relating to her astral aspect as the planet Venus. Since many rosettes were found in the Middle Assyrian temple of Ishtar at the city of Assur, the rosette, too, has been connected with Ishtar. Panels of glazed bricks with the rosette motif decorated temples and other edifices in Assyria and Babylonia in the first millennium BCE. In the Neo-Assyrian period the rosette occasionally replaced the star as her symbol (Black and Green 1992: 156-157; Ornan 2005a: 151-152; Ornan 2005b: 225). Coastal (Philistine) figurines with mold-pressed heads from the 8th-7th centuries BCE (Oren 1993:133; Kletter 1999:34-37) often have necklaces with rosette pendants, demonstrating the apotropaic function of the rosette.

10. CULT STANDS WITH 'NARRATIVE' MOTIFS

Three stands, each crafted by a different artisan, display in their windows full-figured animals modeled in the round in profile, hence in action. In their openwork relief, these three stands reflect the tradition of four-sided metal stands.

On trapezoidal stand CAT40 (Pls. 12:2; 80) a bull and another quadruped (only the hindquarters are preserved) are shown striding to the left. Irregular zigzags in red and black were added below the front windows.

On stand CAT56 (Pls. 17:1; 56-57), the largest found in the *favissa*, the figures are set in the front upper storey oval windows. The right window shows a seated naked female whose missing hands must have held a flute; the left window shows a bull hunted by a lion. The side window next to the hunt scene has a double flute player, while the side window next to the naked female has a plain colonette. The legs of both human figures are dangling down. The sitting posture with feet dangling down from a window sill (threshold) seems to derive from a second millennium Cypriot tradition of figures seated on rims. A good example is the Middle Cypriot vessel from Politiko, which had several modeled seated figures affixed to the rim. At least one of these figures has arms brought together, upright, on the chest, in a breast cupping (or prayer?) gesture (Frankel 1974). Female figures seated on rims of vessels occur on Rhodo-Mycenaean vases (Karantzali 1998: Fig. 8a-b).

The motif of a lion attacking a quadruped symbolized world order. Its earliest occurrences are in fourth millennium BCE Iran and Mesopotamia. The Yavneh potter must have been acquainted with the particular rendition of the rearing lion attacking from front and back. This motif was part the narrative subject of the lion hunt, which was elaborated in the second millennium in monuments of official inspiration, but also in popular art. A gold bowl from Ugarit



Fig. 5.51: Gold bowl from Ugarit, after Markoe 1985:355.

³⁶ An incised star and double axes are the only marks of sacredness in the Neopalatial period shrine that opens out of Phaistos palace. In the Neopalatial shrine that opens out from the palace at Mallia, the only sacred symbols are the six-pointed star and a cross incised on a stone incurved altar (Gesell 2004: 132-133, Chapoutier and Demargne 1962: 10). The star is not a Minoan religious symbol and may be derived from the Near East.

(14th-13th centuries BCE), which depicts the sequence of a ferocious lion attacking a bull, then biting into its neck (Fig. 5.51) and a bichrome jug (Yon 2006: 261, 265, Figs. 1:5; 52) from Ugarit are examples of the hunt motif in both high and popular art. A recently published Late Bronze Age bichrome amphora from Tell Zira'a in Jordan (Vieweger and Häser 2007: 67) depicts a lion hunting a hump-backed bull. Under the bull a seated figure plays a lyre. The close proximity of musicians and hunt both in the stand and on the amphora suggests an elaborate story that inspired both potters, perhaps even an Orpheus type legend. A fragment of a fenestrated cult stand from Shiloh depicts a deer attacked by a feline (Beck 2002: 416).

On a fragmentary rectangular stand (CAT70; Pl. 112:2) a cow (hindquarters lost) turning her head towards a suckling calf (head not preserved) is set in a window. In the niche next to it, the feet of a human figure, most probably a naked female, are preserved. The earliest attestation for the cow-suckling-calf motif is in seal impressions of the Uruk period (late fourth millennium) from Susa in south-west Iran and Habuba Kabira in Syria. In indigenous Syro-Palestinian glyptic, the motif occurs as early as the Early Bronze Age III (Teissier 1987: 38-39; de Miroschedji 1997: 198). This motif, which ranks amongst the most popular motifs of first millennium Western Asia (Keel 1980), became a metaphor for the nursing goddess. In Neo-Assyrian cylinder seals of the 9th-8th centuries BCE, the suckling cow became the mount of a goddess as well as that of a storm god (Ornan 2005a: 163). Mold-cast faience relief plaques of cows and goats suckling their young were found along with statuettes of the snake goddess and other votives in the palace of Knossos. These were buried under the Temple Repositories between the Throne Room and the pillar crypts of the palace. The suckling animal plaques may have been alternating decorations for the shrine of the Snake Goddess, whose worship was reserved for the palace elite (Gesell 2004: 132). The potter who created the Yavneh stand was obviously familiar with the motif through objects of wide circulation, such as ivory carvings and seals (Fig. 5.52). Whether he was aware of the original meaning of the motif is another issue. Surely the isolated motif was imbued with a general sense of fertility and blessing (Beck 2002: 99-104). Miniature art, such as ivories, may have inspired also the representation of the striding quadruped (cf. Herrmann, Coffey and Laidlaw 2004: 91, S1174, S1175; Sakellarakis 1992: 114, Pls. 10b-c, 11a-b). That local artisans were acquainted with subjects of miniature art is evident from the Kuntillet 'Ajrud pithoi paintings, where the motifs of the cow with suckling calf, the striding animal and the lion hunt are extant (Beck 2002: Figs. 5, 6, 4c-d).

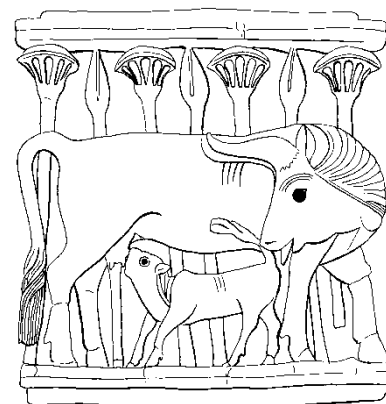


Fig. 5.52: Cow and calf ivory from Nimrud, after Keel 1980: Fig. 119.

Apart of the former three cult stands, four fragmented detached figures belong to 'narrative' cult stands:

Figure CS135 (Pl. 29:3-4) is a striding bull (horns broken). The stride indicates that it was inserted in a window facing sideways, its front leg planted on the cut-out window baseline.

Figure CS136 (B7128/6 L12; Pl. 153:2) is small head of a side-facing standing animal, legs missing.

Figure CS137 (Pl. 153:4) is a bull. The rear legs have not survived. The inner side of the animal is not as well worked as the outer side exposed to the viewer, indicating that originally it was attached sideways in an opening.

Finally, figure CS138 (Pl. 29:5) is a bird fragment, the head missing. The basis was attached to the stand. The fact that one wing of the bird (on the outer side) is full and the other wing is schematic seems to indicate that the bird was side-facing.

11. RIDERS CULT STAND

Flanking a crested central pole (tree?), two riders emerge from the small windows on the front of a rectangular stand (CAT38; Pls. 11:2; 78:2-79:2). The heads of the mounts are not preserved. The animals are hollow-bodied, their rear legs solid and applied to the front wall. The tail is not indicated. The hollow body, shaped on the potter's wheel is unique (cf. Kletter 1996: 29-37, 53), and seems to hark back to an old Cretan tradition beginning with the large Kamares style rhyta of a standing quadruped fashioned hollow by hand or on a slow wheel. Such clay rhyta and hollow wheel-made statuettes were dedicated to Aegean sanctuaries beginning in Minoan Crete through the Mycenaean mainland, thence to Cyprus (where they seem to have been introduced by Mycenaean colonists, carriers of Cretan traditions from the LHIIIC and transformed even the Base Ring bull rhyta into wheel-made statuettes), and East Greece throughout the Dark Age, until the 7th century BCE (Desborough, Nicholls and Popham 1970; Nicholls 1970; Boardman 1978:9; Guggisberg 1996: 12-19; Kouro and Karetsou 1997: 114-115; Schiering 1998: Pl. 78; Boulotis 2005: 60, Fig. 44; Karageorghis 2001: 79-80; Kourou 2002: 15-16; for anthropomorphic statuettes see Karageorghis 1993a: 15-16, Pl. 12). Clay wheel-made anthropomorphic and zoomorphic

vessels were part of the Philistine cultic repertoire in 11th century BCE Dor, Tell Qasile and Ekron (Mazar 1980: 81-82; Stern 2006: 390-391; Simantoni-Bournia 2004: 40-41). At Ekron the repertoire of zoomorphic vessels includes, amongst others, Mycenaean-inspired monochrome vessels, of which one, a hedgehog vessel, was hand-made, and a Philistine bichrome style handmade bovine-shaped vessel. During the Iron Age II (10th-9th centuries BCE) the zoomorphic vessels from Ekron are wheel-made, with parallels at Ashdod. Late Philistine zoomorphic wheel-made vessels, influenced by neighboring regions of the 7th century BCE include bovine vessels (Ben-Shlomo 2008). One equine wheel-made vessel from the 11th century BCE is reportedly of Canaanite tradition (Ben-Shlomo 2008: 36-37).³⁷ There is no doubt that early Philistine zoomorphic vessels were inspired by Aegean, mainly Cypriot prototypes (Stern 2006: 391). The hollow wheel-turned bodies of the ridden animals on Yavneh CAT38 may be part of this tradition of statuettes.

The riders on CAT38 have pillar-like bodies and flat chests. The rider on the left leans forward, suggesting vigor. The rider on the right has his left hand cling to the neck of the animal, recalling the pose of Mycenaean horsemen (Konsolaki-Yannopoulou 1999) and the horse-and-rider figurines of the 8th-7th centuries BCE from Judah, Transjordan, Phoenicia and Cyprus (Kletter 1995: 193-213; Moorey 2003: 58-63, Pls. 13, 15). The clinging rider is known already from Middle Bronze Age Syria (Badre 1980: Pl. 16:273; 1995: Fig. 5c; Marchetti 2003: Fig. 10). Mycenaean horsemen figurines are thought to represent noblemen in processions or religious festivals, displaying their riding skills (Konsolaki-Yanopulou 1999: 430). Some of the riders have a pointed headgear, which may point to their rank or divine character. Indeed, Judean horse-and-rider figurines have been interpreted as symbols of a local sun god, especially in relation to 2 Kings 23:11, or even as Yahweh (van der Toorn 2002: 62; Ornan 2005: 103; against this view Kletter 1995: 193-213; Kletter 1999: 38-40; Moorey 2003).³⁸ In Cyprus, votive

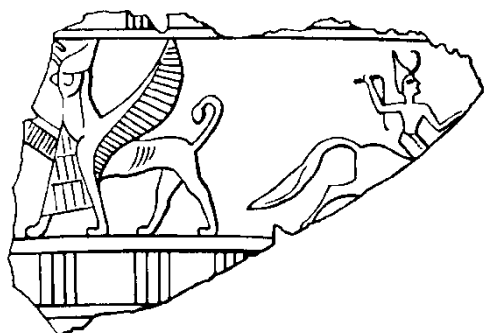


Fig. 5.53: Deity riding a horse, glass bowl, Nimrud, after Mallowan 1966: Fig. 345a.

rider figurines were found in the sanctuary of Apollo Hylates at Kourion (Icard-Gianolio 2004: 320). A depiction of a Phoenician-style equestrian god, different from our riders, is engraved on a glass bowl fragment from Nimrud (Fig. 5.53). Galloping on a horse, the divine rider wears a pointed horned cap and in his up-lifted hand holds a whip (Lehrer 1974).

Sitting hunched forward and clutching the neck of their mounts, the riders, whose sex cannot be determined,³⁹ could indeed be riding horses. However, since no hooves have survived and the heads of both animals are missing, other possibilities must be considered. A female riding a lion would not be impossible. Such a figure, associated with Kubaba, occurs on the gold bowl from Hasanlu, dating from the 10th-9th centuries BCE (Winter 1989: 95).

Since goddesses are supported or accompanied by bull heads, the bull should also be considered as the ridden animal on stand CAT38. Yet, parallels for a bull as the ridden animal, as on the wheeled stand from Khafaja (see Fig. 5.6 above), are too far removed. Representations of Middle Bronze Age Syrian quadrupeds have been interpreted as bulls or donkeys (Badre 1995: 465). Cypriot Bronze Age bull-riders are rare, and were probably inspired by imported Mycenaean figurines (Webb 1999: 216; Pilafidis-Williams 2004: Pl. 8a; however, see Nys and Åström 2003 for a bull rider sitting on the animal's nape on the handle of a Late Cypriot *askos*). A 'ridden bovid' from a Mycenaean (LHIIIA-IIIB) bench shrine at Methana in the Peloponnese is the only example of a riding figurine from a religious context (Konsolaki 1994: 34; Konsolaki-Yannopoulou 1999: Pl. 95f). One may also cite the Late Bronze Age painted jug from the Rhytons Temple at Ugarit, where the upper frieze of caprids includes a goat rider, grabbing the animal by the neck and horn (Yon 2006: 262, Fig. 2:9). Whatever the animal, the fact that riders are incorporated in the stands imagery lends support to their interpretation as supernatural beings, not mortal cavalry or noblemen as suggested by some (Moorey 2003: 62).

³⁷ See also an unprovenanced rider rhyton in the Israel Museum, Ornan 1986: no. 22.

³⁸ A recently published stela from North Sinai (Hoffmeier and Kitchen 2007: 131) shows Reshep on a plinth facing Astarte, the goddess associated with warfare, horses and chariots (Leclant 1960; Clamer 1980), enthroned on a chair that rests on a horse. Reshep's title reads "Reshep, Lord of the estate (or house) of the stables of the horses". This is a previously unattested epithet for Reshep. The stela was dedicated by the overseer of horses, Betu, perhaps a Hurrian, seen in adoration. On Reshep's horses at Ugarit, see del Olmo Lete 2004: 104. For Late Bronze to Iron I representations of equestrian gods see Cornelius 1994: 72-87; Gubel 2003: 119, Pl. 23. A seal from Tell Qasile shows on one of its five faces a male god standing on a horse (Mazar 1983: 55).

³⁹ I doubt the riders on stand CAT38 are female, since riding goddess/es are depicted as armed, brandishing weapons, holding the horse's reins with one hand or even winged (Leclant 1960).

5.3. A NOTE ON STYLE

The varied styles of the stands evince different ‘hands’. The work of various ‘hands’ is evident from both the typology of the stands and the visual information that they carry. ‘Pairs’ of stands seem to be readily distinguishable, with naked women flanked by bull heads (CAT80 and 81; 84 and 85); two naked females (CAT68 and 112); lions (CAT2-3); tree-and-caprids (CAT90, 92); winged disk (CAT28-29) and columns (CAT52-53).

However, at issue is also the question whether the cult stands were constructed by the same potters who modeled the figurines and other elements, such as columns, or whether they were made by different craftsmen. In that scenario some coroplasts produces figurines and other elements, while other potters combined the stands from slabs and coils, and joined the figurines to them; all active in the same pottery workshop. One might speculate a situation similar to that of the Attic pottery workshops in the 6th century BCE, where two painters sometime shared the decoration of the same vessel, a sure sign of increased demand, and perhaps even an indication of the size of a workshop (Williams 1997: 90). A point in favor of the latter scenario would be stands such as CAT15, where the delicately modeled pegged bull heads contrast with the clumsy female figures and the slovenly incised tree. The graceful female figure on CAT113 with legs slightly set apart and well defined arms, almost separated from the body, seems to have been generated by the same hand that created the figure in CAT84, though the stands themselves differ typologically (CAT84 could be typologically paired with CAT85). The figure in CAT85, however, has more in common with the female of CAT80, which is one of a pair. The slender petalled columns of stand CAT17 bear stark resemblance to the fine petalled column of stand CAT61 and resemble that of the side window in stand CAT36. The lions of CAT48 and the winged sun disk stand (CAT28 and probably also those poorly preserved lions of the second in the pair, CAT29), share the same physiognomy, hence, were crafted by the same hand. However, the human figures of CAT48 are of a style different from those of stand CAT28.

The finely worked rectangular stand CAT37 is unique for its red slip, narrow chimney-like openings in the otherwise solid roof and the naturalistic execution of the trees. The extant female figure is unique in the modeling of the lower part of her body (also maybe in its long side locks). It seems that this stand and its figural trimmings were created by one and the same artist.

5.4. THE GODS OF YAVNEH

Can we identify the god or gods, whose cult furnishings were deposited in the *favissa*? What do we know about the gods of the Philistines and how are they related to the figures on the Yavneh stands? How is the pantheon of Yavneh, a ‘daughter’ of the Philistine pentapolis, related to the major cities of Ashdod, Ekron, Ashkelon, Gath and Gaza?

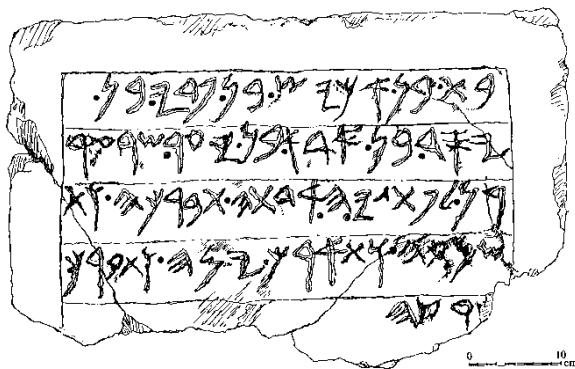


Fig. 5.54: Inscription from Ekron, after Gitin, Dothan and Naveh 1997: Fig. 6.

It is difficult to identify a deity only from votives discovered at his or her shrine or from a votive deposit, with the absence of inscriptions. Presumably, the iconography singled out to represent the relevant deity was not random. The divinity’s attributes, including the naked female, lion, bull, tree-and-goats, star and the cow-suckling-calf, indicate that a goddess was worshiped at Yavneh.

In quest for her identity we have to look for epigraphic material from other Philistine sites. The most substantial Philistine document is the 7th century BCE building inscription from Ekron (Fig. 5.54) (Gitin, Dothan and Naveh 1997: 6). Written in a language close to Phoenician and West Semitic dedicatory inscriptions, with a script derived from Hebrew of around 800 BCE, the inscription relates that

‘*kys* (Achish, *Akhayus*, *Ikausu*), son of Padi (known as king of Ekron in the time of Sennacherib), ruler of Ekron, dedicated the temple to his lady *Ptgyh*. *Ikausu*, a vassal of Assyria, known from royal Assyrian inscriptions of the 7th century, is the only non-Semitic name among those of Philistine kings mentioned in the Assyrian records of the 8th-7th centuries BCE. The name *Ikausu* corresponds to the Greek *Ἀχαιοῦς*, Achaeon, meaning “the Greek”, presumably an epithet which served as the official name of the king of Ekron (Naveh 1998).⁴⁰ The biblical form Achish (1 Samuel 21:11; 2 Kings 1:39) appears in the West-Semitic

⁴⁰ Achaeon is the appellation of the Greeks in Homer’s *Iliad*. The name corresponds to the Hittite appellation of the Mycenaean entity *Ahhiyawa*, see Bryce 1989; Cline 1996.

qātil form. The Greek name accords with the view that the first Philistine city of Ekron was founded by Philistines of Aegean background in the 12th century BCE. The Greek name Achish of the dedicatory inscription may reflect a rising Philistine ‘nationalism’ following the Philistines’ conflict with Judah, their strong neighbor to the east (Ahituv 2005:310). Otherwise an unknown divinity, *Ptgyh* was the name of a goddess of non-Semitic origin, the patron deity who safeguarded the well-being of the Ekron dynasty. *Ptgyh* has been associated with a Greek-Mycenaean goddess, Pytogayah (Pitigayah/Pitagayah), meaning Gaia, “mother-earth”, who was worshiped in the sanctuary known as Pytho in Delphi. There in the Mycenaean layer many Mycenaean figurines of the *Psi* type, as well as fragments of the seated goddess were found (Schäfer-Lichtenberger 2000: 90).⁴¹ Since already in archaic times Delphi played an important role in the dispatching of colonizers, it may be that already in Mycenaean times emigrants sought the blessing of the goddess before their departure overseas. The memory of the cult of their ancestors, the Philistines of Iron Age I, could have been preserved in the name of *Ptgyh*, the lady of Ekron’s ruling dynasty. Demsky (1997, cf. Finkelberg 2006:114) reads the name of the Ekron goddess as *Ptnyh*, Potnia, “Mistress”, a name or title shared by several Greek goddesses.



Fig. 5.55: ‘Ashdoda’, after Dothan and Dothan 1992: 155.

In the cella of Ekron temple 650 a female figurine was found, clad in a pleated gown which reveals her breasts, perhaps representing the goddess of the temple (Gitin 2003: 287). This use of a local deity’s visual iconography (bare breasted female) to depict the goddess of Ekron does not necessarily mean that the goddess was identified with a Semitic deity. Surrender to outward appearance does not necessarily mean loss of western identity, an identity, which as we know at the time of the Aegean migration into Philistia in the 12th century BCE, had the western looks of ‘Ashdoda’. ‘Ashdoda’ we call the topical, Philistine form of the Mycenaean and Cypriot *Psi* figurines (Fig. 5.55). This long-necked, bird faced female figurine wearing a *polos* headdress and a painted necklace, of Aegean-Cypriot derivation, continued into the 8th century BCE (Dothan 1982: 234; Dothan and Dothan 1992: 153-157; Dothan and Gitin 1994: 10; Karageorghis 1993a: 13-14, Pl. 10; Yasur-Landau 2001: 337). On the other hand, the figurine from the cella at Ekron could be identified with a variety of goddesses (biblical Ashtarot, 1 Sam. 31:10) all reflecting divinities of Canaanite origin in the pantheon of Philistia (Machinist 2000: 60, 72, n. 42).

It is possible that an Ishtar-type goddess was also worshiped at Ekron, as evidenced by a silver pendant depicting a worshiper before a half-encircled goddess mounted on a striding lion, with crescent, winged sun-disk and Pleiades hovering above (Fig. 5.56) (Gitin 1997: 93, Fig. 21; Ornan 2001: 236, 242, 246-249, Fig. 9.7). This pendant was found in a cache unearthed in the upper city,⁴² among 21 silver pieces. The slovenly-rendered scene indicates that the pendant, dependent on Assyrian iconography, is of local, Syrian inspired workmanship of the late 8th-7th centuries BCE.

The biblical author calls Philistine divinities by West-Semitic names: Dagon, Ashtarot and Ba‘al Zebub.⁴³ Other divine names may now be added, according to the archaeological evidence. A 7th century BCE storage jar inscription from Ekron (found in the Temple Auxiliary Building 654) reads *qdš l’šrt*, “dedicated to Asherat”, demonstrating that Asherah was worshiped at Ekron (Gitin 2003: 287-289). At Ugarit in the 14th-12th centuries BCE, Asherah was consort of El, the head of the pantheon, and of the gods. She is mentioned 40 times in the Bible, but is totally absent as goddess from the Phoenician inscriptions of the first millennium BCE. Her cult flourished in Judah. Some scholars maintain that Asherah does not refer to a goddess but to a sacred place, as in the Phoenician inscriptions (Hoftijzer



Fig. 5.56: Pendant, Ekron, after Ornan 2001: Fig. 9.7.

⁴¹ For the goddess Gaia preceding Apollo as the deity most commonly associated with the oracle at Delphi see Barako 2003: 167. Demsky 1997 reads the names of Ikausu’s ancestors Padi and Yasad as Greek names Pandion and Idaios in the Iliad.

⁴² Stratum B1; presumably destroyed during the 603 campaign of Nebuchadnezzar.

⁴³ A 13th century text from Ugarit relates the West-Semitic names of gods of Alashia (Cyprus): Ba‘al, Shapash, Ashtoret and Anat. Perhaps these are translated names of similar Cypriot deities, or Oriental deities had been introduced into Cyprus, possibly from Ugarit, with which Cyprus had close relations (Dietrich, Loretz and Sanmartin 1995: KTU 2.24: obv. 6-8; Hallo 2002: 104-105; RS 18.113A+B, U.3450; Karageorghis 2005: 118-119). The habit of ancient authors, when reporting on foreign countries and people, to refer to gods of foreigners by the name of their own gods, was common (Smith 2008: 88-89; Goelet and Levine 1998; for classical examples, see Margalit 1994: 112-113).

and Jongeling 1995: 129). An 8th century BCE inscription in Phoenician script, incised on a storage jar from a room of cultic character in temple 650 (Gitin and Cogan 1999), is a dedicatory inscription to the native West-Semitic god Ba'al and to Padi, the father of Ikausu. Ba'al may be identified with Ba'al Zebul ("Ba'al, the prince"), the Philistine god of Ekron mentioned in 2 Kings 1:2-3, 6, 16 (in its distorted form Ba'al Zebub, "Ba'al/lord of the flies", Machinist 2000: 60-61). The appearance of Asherah and Ba'al, as well as 'Anat (as a theophoric element in a person's name, Gitin, Dothan and Naveh 1997: 13-14) in the Ekron inscriptions, bears testimony to the inclusion of native Canaanite deities in the Philistine pantheon. The god Horon may also have been worshiped in Philistia and in Yavneh in particular. A 2nd century BCE Greek dedicatory inscription from Delos bears witness to the enduring eastern character of Yavneh in Hellenistic times prior to the Hasmonean conquest, when the town was inhabited by foreigners. The inscription mentions the gods venerated at Jamnia, Auronas, Canaanite Horon, and Heracles (identified with Melqart, "king of the city", who was called Ba'al of Tyre). It is said that "everything may be sacrificed (to Horon) except goat" (Rüterswörden 1995: 807; Aune 1995: 768).

The Bible regards Dagon as the principal Philistine deity, whose temples stood in Gaza (Judges 16:23-31) and in Ashdod (1 Samuel 5:1-5). There, his cult survived at least into Hellenistic times (1 Maccabees 10:83-84; 11:4). Although the Bible mentions temples of Dagon only in Gaza and Ashdod, his cult may have been more widespread, as indicated by the place name *Bīt Daganna* (biblical Beth Dagon, Joshua 19:27) listed before Jaffa, Bene-Brak and Azor in Sennacherib's account of his third campaign in 701, directed against Judah and the southern Levant (Singer 1992: 438-439). Dagon/Dagan, an earth and vegetation deity, was head of the pantheon at Ebla in the third millennium and the major deity of the Middle Euphrates in the second millennium BCE. At Ugarit he was Ba'al's father, and two stelae dedicated to him were found in one of the city's temples (Singer 1992:437). His cult in Palestine cannot be detected before the Iron Age. The form *Dagan* is mentioned in the Bible, but never as a divine name, rather as the common noun denoting "grain", which traditionally has been taken as the etymology for the god's name. Singer argued that Dagon was introduced into Palestine by none other than the Philistines. They adopted the god as they made their way down through Syria from their homelands in the Aegean and western Anatolia over several decades, settling in Cyprus, the northern Levant and Egyptian dominated Canaan (Singer 1992: 441). As Singer argued, the Philistines paralleled Dagan, the Semitic earth and grain god, with their Aegean earth goddess or with her Asian counterpart Kubaba/Kybele, both comparable in every respect to Dagan, except for being female. According to Singer the Philistines chose Dagan to rule over their new, grain-rich land because of Dagan's function and because his name, phonetically and semantically, is so similar to the noun meaning "earth" in the Aegean-Anatolian realm – *tekan* (Hittite) or *chthon* (Greek) (Singer 1992: 445-446; 2000).

The identification of the Philistine goddess as a 'mother earth', now gains support from the theonymic Greek element Gaia in the name of *Ptgyh*, the Lady of Ekron. Judging by the material culture of Philistia, the Philistines preserved the female gender of their goddess along with her identification with Dagon. When the Philistines settled in Canaan she may have taken the form of 'Ashdoda', enthroned and wearing a *polos* headdress. Other marks of



Fig. 5.57: Kubaba at Carchemish, after Hawkins 1981: Fig. 4.

divinity evoking the goddess in the archaeological finds of the Iron Age I include lion-headed cups, pomegranates and musicians (Mazar 1980: 87-89, 101-104, 116; Zevulun 1987: 102-104), hence a possible identification with the Asian goddess Kubaba/Kybele (Maeir 2006: 340-341). The goddess Kubaba, subsequently the "Lady of Carchemish", was later identified with the Hellenistic-Roman Atargatis, later Dea Syria (Singer 1992: 446-449). Although she was the city goddess of Carchemish since at least the Old Babylonian period and documented in the texts in the second millennium BCE (Collins 2004: 88-89), no iconographic representation of her is known from this period. Kubaba became a more conspicuous presence because of her position as the principal deity at Carchemish, and during the early first millennium BCE she became prominent in the Neo-Hittite society in North Syria and known in all of Asia Minor. Her monumental depictions come almost entirely from official court sculpture, advertising the goddess's role as a protectress of cities and the king (Roller 1999:52). She wears a *polos* headdress, holds a mirror, sometimes also a pomegranate⁴⁴ or, a stalk of grain (Fig. 5.57) (Işık 1998: 436, Fig. 8). When enthroned, lions are the mount of, or flank of her seat. Key symbols of her iconography – the ferocious felines flanking the goddess – may be found in the Neolithic seated clay figurine and the limestone female statuette on a seat of felines from Çatal Höyük as well

⁴⁴ Hnila 2002 suggested that the fruit could be a poppy capsule. Independently of its botanical classification, the fruit was Kubaba's attribute.

as in figurines from Hacilar (Hodder 2006: 29, 213, Pl. 24; Roller 1999: 36-39), though the goddess is shown naked.

So much for Dagon as a biblical manifestation of a grain and earth divinity. As for a later popular etymology of the name Dagon deriving from Hebrew “fish”, Singer maintained (1992: 433-434; 2000: 225, n. 13) that the fish image was influenced by the fish form of Atargatis/Derketo, the goddess of nearby Ashkelon. Having been impregnated by a Syrian youth and given birth to a daughter, whom she abandoned after killing the youth, she threw herself in a lake and was transformed into a fish-woman. However, Kubaba’s fish aspect may be earlier than the Hellenistic/Roman tradition of Atargatis/Derketo. Recently Radner (2005) has shown, that although in Neo-Assyrian cuneiform writing for Kubaba the sign KÙ “pure” is used, a 7th century BCE scribe employed the sign HA, which can also be read KU₆, the logogram for “fish” to write the goddess’s name, thus establishing an earlier fish-related link between Kubaba and Atargatis/Dea Syria. Moreover, in a recent article, Finkelberg (2006) has identified the Aegean goddess *ptgyh/ptnyh* of Ekron with Ino-Leukothea (“White goddess”), a sea goddess, who shared with Aphrodite Ourania the epithet of Potnia, “She of the Sea”. Finkelberg proposes that the Aegean Ino-Leukothea was brought to the Levant by Philistines, and subsequently was identified with a Near Eastern deity, Derketo/Atargatis of Hierapolis and Ashkelon, both goddesses being associated with sea, water and fish, whom the Greeks habitually identified with Aphrodite-Ourania. Moreover, she suggests that the element “Ino” in her name derives from that of an Anatolian mother-type goddess, *anna-*, *anni-*, *ēni-*, *ēna*, which in the dialects of Anatolian languages means “mother”. She further proposes to link Ino-Leukothea/Aphrodite/Ourania/Derketo-Atargatis with a literary tradition that claims that Atargatis was originally an Anatolian deity, whose cult in Ashkelon was founded by the Mopsos of the Iliad, the seer who wandered in Asia Minor through Syria and Palestine. Mopsos is to be identified with *Mpš* from the Karatepe inscription, which renders the legendary Mopsos “an undeniable historical personality” (Barnett 1975:365). Finally, Finkelberg sees a connection between the land route associated with Mopsos, and the one taken by the Mycenaean Greeks into Canaan around 1200 BCE (Singer 1992: 440; Yasur-Landau 2001: 37-38).

Assuming that there is a relation between the votive object and the characteristics of the deity, a tentative characterization of the divine image can be made through the imagery of the 120 Yavneh stands. Presumably, the imagery would reflect the cult symbols. The imagery – naked females, lions, bulls, sphinxes, caprids and tree, cow-suckling-calf, star/rosette and winged disk – are deeply rooted in the Levant. The Philistines seem to have embraced not only local forms for their divine imagery, but also welcomed newcomers into their pantheon.

Statistically, animal forms predominate over human forms. There also is a predominance of female figures over male ones. Bull imagery, which prevails in the Yavneh stands, while sacred to storm and warrior gods, may stand for the goddess’ powers, too. The naked female holding her breasts or touching her pudendum is the oldest type of figure representing fertility. A general type, she may represent a variety of Canaanite goddesses, Asherah, Ashtoret and Anat, and perhaps even Kubaba (although she always appears covered). Or she may be an attribute of the goddess, relating to her as creatress, powers of erotic arousal. The lion, too, was an attribute of these goddesses, who also bore the epithet “lioness”.

The goddess appears standing on a bull’s head (CAT94, 95), associating the bull with female imagery. On CAT95 figures mounted on bulls’ heads flank two figures placed in narrow openings. All the figures are flat-chested; however the two figures in the openings have arms bent at the elbow, perhaps indicating the breast-supporting pose. The figure standing on the left bull head has a stub projecting from the genital area, a phallus, for which reason we think it is either a male or, rather, androgynous. Androgyny was an aspect of the Mesopotamian goddess Ishtar’s personality (even her name is grammatically masculine!), who confounded boundaries of gender (Harris 1991:270), and may have been incorporated in the persona of her sister at Yavneh. Yet, in the texts, when male traits are attributed to Ishtar, she is described as having a beard, not a phallus.⁴⁵ In art her sexual ambivalence includes some degree of nudity and elements of male costume (Beck 2002: 444).

Trees have been the object of veneration from the fourth millennium BCE (if not earlier) to this very day. The palm tree (living or stylized) was associated with the goddess as her symbol but also as her manifestation. Hence, the caprids and the tree motif in its various combinations, with the naked female or without, may have been symbolic of the goddess as providing sustenance to all creatures.

That the sphinxes may be associated with the goddess is clear from the Anatolian depictions of the goddess mounted on a multi-tiered formation of female sphinxes and lions (see Fig. 5.18 above). From Old Syrian glyptic one may cite the representation of the naked goddess between two winged female sphinxes on their hind legs, placing a front paw on the goddess’ shoulder (Teissier 1996: 84, no. 159; cf. Fig. 5.40 above). On the ivory oliphant from Ugarit the naked goddess is flanked by winged sphinxes, whose multiple side locks derive from in Anatolia. To these may be added the female sphinxes and lions guarding the passage into the temple at ‘Ain Dara,

⁴⁵ As is later the case with the Cypriote Aphrodite, see Müller-Celka 2001: 286.

probably dedicated to Ishtar. The Yavneh sphinxes seem to be female; hence associated with the goddess (Barnett 1957: 84-85; Beck 2002: 197).

How many gods were worshiped at the unknown temple of Yavneh? The female imagery suggests a goddess. The bull imagery, as we have seen, is ambivalent. The fact that stands come in pairs (CAT2-3; 81-80; 90 and 92; 28-29) may indicate that the cult furniture was originally dedicated to a divine pair. Beck suggested that the Ta'anach stands were pedestals for divine statues. The Lapp stand (Fig. 5.16 above), incorporating the motifs of a naked goddess subduing lions, caprids and tree, and bull-calf under winged disk between columns flanked by griffins, represented both the female goddess (naked as mistress of animals) and her male consort (bull-calf). Beck proposed that the Lapp stand, depicting in the upper register the bull in his shrine as the more important divinity, served as a pedestal for the weather god. And that the stand found by Sellin (Fig. 5.38 above), with its Anatolian-inspired five-tiered formation of sphinxes and lions, was used as a pedestal for the female goddess or her symbol (Beck 2002: 417-418). However, pairs of objects could be offered to a single deity. Support for the offering of votives in pairs may already be found in the Uruk Vase dedicated to the goddess Inanna/Ishtar from the late fourth millennium BCE (PKG:182f), where in the upper register depicting the temple interior, various offerings are shown in pairs.

It could be argued that a goddess, whose attributes included the naked goddess, lion, bull and tree-and-goats, was worshiped at Yavneh. However, that does not necessarily rule out the presence of her consort in her shrine. Her identity remains a mystery, although she could be Asherat, the Canaanite goddess mentioned in the Ekron inscriptions (Gitin 2003: 287-289) or any of the Canaanite Ashtarot mentioned in the Bible (1 Samuel 31:10), indicating a variety of Canaanite goddesses, or perhaps local images and their sanctuaries, all reflecting divinities of Canaanite origin in the pantheon of Philistia (Machinist 2000: 60, 72-73, n.42). Yet, the goddess' Canaanite name may well reflect a goddess-in-translation (Smith 2008). In the case of the Philistines, once they became participants in the Canaanite culture in the late Iron Age I (Cross and Stager 2006: 150-151; Gitin 2005), they may have matched up their goddess with her Canaanite counterpart not only in role and function but also in form and attributes. Was the Goddess of Yavneh also related to, or was she perhaps, *Ptgyh*, the Lady of Ekron?

Finally, Uehlinger (2002) has suggested that a wall relief of Tiglath-pileser III from the South-West Palace at Nimrud, which features the captive gods of a western province, actually depicts the gods of Gaza. The relief shows a procession of Assyrian soldiers in groups of four carrying four divine statues on bars placed on their shoulders. The four deities are a male weather-god carrying an axe and a lightning bolt, and three goddesses. One goddess with a ring in her hand stands in her shrine, which is placed on a throne. A second goddess, enthroned, in profile holds a ring. A third goddess also enthroned turns her head to the viewer, holding a ring and sheaves of grain or a flower. The legs of the thrones of the two seated goddesses terminate in lion paws. Both wear a horned *polos* head-dress with a rosette. These Philistine statues (if Uehlinger's identification is correct, see Na'aman 1999: 401-404) are depicted as stereotyped anthropomorphic gods. Their emblems point to a specific identification of the gods. The axe carried by the god as his attribute is of Syrian origin (Ornan 2005a: 77), a Ba'al type. The rosette surmounting the goddesses' headgear alludes to an Ishtar type, while the further attribute of ears of grain held by the goddess facing front may be related to a Kubaba type earth goddess, as suggested by Singer (1992). Her frontal face emphasizes her importance among the captive gods. The goddess in her shrine could actually be the official cult statue which found its popular expression in architectural stands with a goddess, such as were found at Yavneh (although the Yavneh female figures are all naked).

5.5. WHY THE YAVNEH STANDS ARE 'PHILISTINE'

The artefacts retrieved from the Yavneh *favissa* bear witness to the rich cultural diversity of the Philistines in the Iron Age II period. These artefacts shed light on the local tradition of a daughter/small town in Philistia (designated as "field" [*sādeh*] of one of the city states [*ir ha-mamlākāh*], 1 Samuel 27:5-6) of the Philistine pentapolis, ruled by *sērānīm* (from Greek *tyrannos*, Joshua 13:3; Judges 3:3; 1 Samuel 6:16) or kings (1 Samuel 21: 11, 13; 27:2). Situated to the north of Ashdod and Ekron and at an equidistance from both these city states, Yavneh may have been affiliated to either city.

The stands speak through technical details and iconographic perfections. To the naked eye the iconography of the stands seems Levantine, which is eclectic and "based on constructs from the religious symbols of the established cultures of the Near East" (Beck 2002: 457). Yet, there are various indicators in technique, iconography and style which point to the fact that the stands were created by a people of western affiliation living in the Levant. Near Eastern iconography was realized by a Philistine hand. The Near East as the great model was called up to help articulate the Philistine side. Levantine (Syrian, Canaanite) traits dominate, but a survival not necessarily in the

repertoire but in techniques, echoes Mycenaean influences and features pointing to Cyprus, which was bridgehead of the sea-borne Sea Peoples, and acted as intermediary in spreading Aegean traits of the Philistines' western homeland. These trace-elements of Aegean culture were fused into a revised artifact, a new production in which the various backbone ingredients were processed in an original manner culminating in an outburst of individually conceived images (Vanschoonwinkel 1999). At Yavneh religious images were flexibly adapted by local craftsmen to 'diminished sanctuaries/sanctities' (cf. Ezekiel 11:16 *miqdaš mē'āt*), a physical construct of native Philistine folk art evoking the divine presence in a main temple.

An Aegean undercurrent also underpins the fire pans (Kletter and Ziffer in press), whose parallels come from the second millennium BCE Aegean world.

Textual evidence links Yavneh with the Philistines and Philistia, the area that corresponds with the initial appearance of the Philistine material culture in the 12th century BCE (Stone 1995: 16-17). The cult stands from Yavneh are unique to Philistia, their shape unknown so far from any other area.

Some technical characteristics of the stands point to Cypriot traditions: The openwork, we believe, derives from four-sided metal stands, which in turn were inspired by Egyptian metalwork of the New Kingdom. The pottery bed models of the Third Intermediate period exhibit hand-modeled relief openwork roughly contemporary with the Yavneh stands. The insertion of bull heads into holes in the walls of the stands by means of clay pegs pulled from the back of the animal's head is reminiscent of the technique of adding a handle by means of a tenon pushed through the body of the vessel in Cypriot pottery from the Early Bronze Age through the Late Bronze Age. This technical trait of fastening figural elements in the round by a peg to a hole was so far unknown in Palestine. Interestingly, at the Mycenaean cemetery of Perati in Attica, mourner figures were attached to the rim of a *kalathos* by pegs inserted into holes bored into their feet, and the peg driven through the perforation in triangular projection on the rim, keeping the figurine in position on the rim (Dothan 1982: 242). If the Tell Jemmeh mourner figurine (Dothan 1982: Fig. 12:1), which rises from a peg shaped base, was fashioned to be inserted into a matching socket, then we may have here another example of this regional technique. The method may have been inspired by the mortise and tenon technique of cabinet making.⁴⁶ Interestingly, also the application of erect bull heads in the round into fenestrations finds its parallel in the Cypriot architectural model (Karageorghis and Des Gagniers 1979: 76-77).⁴⁷

The hollow wheel-made ridden animals of CAT38 undoubtedly belong to the tradition of hollow bodied statuettes fashioned on the wheel, which were donated to sanctuaries on Crete and in the Mainland. They seem to have been carried to Cyprus by emigrants in the LH IIIC and continued as popular dedications in Cyprus throughout the Dark Age until the 7th century BCE.

Stylistic features also point in the direction of Cyprus. Portraiture of the figures, usually with a triangular chin, harks to late Mycenaean and late Minoan portraiture in clay. The human figures seated on the windowsill with dangling legs (CAT56) recall the human figures seated on the rims of Middle Bronze Cypriot and Rhodo-Mycenaean vessels. Along with the inserted bull heads, these figures in 9th century BCE Yavneh represent a survival overseas of a tradition reaching far back into the past.

Some stands show traces of whitewash and red painted geometric patterns and lines, which were added after firing. Application of painted decoration over a white ground after firing is seen on the Yavneh chalices (see Panitz-Cohen, Chapter 7 below). Some second millennium BCE Aegean *thymiateria* were also decorated with imperfectly fixed color too weak to withstand much handling, suggesting that the vessels were made for one-time use, certainly not used more than a few times, therefore relating to inhumations and cult rather than domestic use (Weinberg 1965: 191). Are we looking at an ongoing, western feature embedded in Philistine pottery making? Does this indicate continuous contact with the Aegean?⁴⁸ Significantly, a Proto-Geometric/Sub-Mycenaean *skyphos* from the northeastern Peloponnese was found at Tell es-Safi/Gath stratum A4, dated to the late 10th to early 9th century BCE. The excavators take this piece as testimony to trade connections with the Greek mainland and Philistia (Ben-Shlomo et al. 2007: 8-9).

⁴⁶ In the Cypriot rod rings, the bulls were cast in one piece with the stand, see Papasavvas 2003.

⁴⁷ The authors believe this is a bird whose head is missing.

⁴⁸ Cyprus received Aegean immigrants in large numbers from the Late Bronze Age until its total Achaeization (Dion 1992: 72; Dumas 1993: 130-131; Kopcke 2002: 109-112). Yamani who stirred up revolt against Sargon II at Ashdod in 712 BCE is also called Yadna, which recalls Yadanana (Cyprus). He is characterized as a thief, which recalls Greek piracy in the Mediterranean. From the time of Tiglath-pileser III the people of Mesopotamia often used the term Yaman/Yawan to designate people associated with the Mediterranean – Greeks, but also in a wider context, to include other Aegean/Anatolian people. Therefore Yamani of Ashdod may have been a Cypriot Greek, see Boardman 2001: 322, n.9, with references; Rollinger 2001: 247-248, 251; Kuhrt 2002. Cypriot Greek (*Kittiyyīm*) mercenaries were employed in the kingdom of Judah toward the end of the first temple period; see Aharoni et al. 1981: 145-147.

It is noteworthy that some of the Yavneh figures in the round bear resemblance to imported Oriental ivories found on Greek sites or to local Greek products inspired by Eastern styles.⁴⁹ The issue of those who imported Orientalia into Greece is debatable, as no literary sources survive regarding the mechanism of trade. Niemeyer (1993: 339) regards the Phoenicians as the ones who brought the East to the West as early as the 10th-early 9th century BCE, when Greece was but slowly emerging from the Dark Ages. Sakellarakis argued that the North-Syrian ivories must have been imported into the Aegean in the 8th century BCE – by Greek merchants within North Syria and Phoenicia and also by Cypriots and Phoenicians (1993: 359). The essential point is that Eastern imports and locally made luxury goods by Oriental artisans and their indigenous disciples (Sakellarakis 1993: 355, 361) must have been meaningful to the Western clients not just for their aesthetic appearance or monetary value. The clientele was familiar with the themes the imports represented, which may have stood for local meanings. People did not acquire random imports or imitate the art of a completely foreign civilization due to random imports. There must have been a common denominator shared by the Greeks importing Oriental goods and developing them into the Orientalizing style in the 7th century BCE and the Philistines in Iron Age II, who were responsible for the eclectic style of Yavneh: a second millennium BCE Aegean ancestry.

Doumas suggested (1998: 132) that the term ‘Phoenician’ should not be regarded as an ethnic label but as designating an occupation – a guild of purple dyers who lent its name to the land and its language. The Greeks regarded Phoenicians as introducers of their alphabet. The Philistines of the Iron Age II spoke a Phoenician dialect, wrote in the Phoenician alphabet and bore West-Semitic names, as evidenced in the Ekron Ikausu inscription. Philistine ethnic identity, therefore, is not to be determined using language as criterion. Rather, their definition as an ethnic group should use cultural differentiation and/or assumed ancestral descent (Sjörger 2006-2007:228). As Garbini (1998:95) has pointed out, “we may have to get used to the idea that the Phoenicians who took their script to Greece were in fact Phoenician-speaking Philistines”. Thus, Doumas proposed to identify these Phoenician-speaking Philistines with the followers of Kadmos (the Phoenician who first brought the letters to Greece). They would have gone back to their old homeland along the old sea routes of the Sea Peoples (see however Sass 2005: 146-152); the Yavneh inhabitants may have been part of that reflux. It took one teachable Greek willing to learn to read and write from a bilingual Phoenician speaking individual (a Philistine perhaps?) to introduce the West-Semitic script into the Aegean, where the script was suited to write Greek and ingeniously enhanced by the addition of vowels (Hurwit 1994: 24-26).

We have been sure, too sure as it turns out, that with the disappearance of the Mycenaean sea-farers at the end of the Late Bronze Age, the initiative in trade was passed onto the enterprising Phoenicians. Perhaps there is call for re-thinking the traders of the early Iron Age. Perhaps we should consider Phoenician-speaking Philistines as part of the commerce network of the Iron Age along the old sea routes of the Sea Peoples.

Assyrian sources may shed light on the ongoing connections between Philistia and the Greek mainland in the late Iron Age. A Neo-Assyrian lexical list of place names dating to Assurbanipal’s reign records most of the lands and cities subject to the last great Assyrian king. Two variant writings of a specific place name are given side by side in one line. Otherwise the norm is one toponym to a line. A third possibility is that two geographically adjoining or administratively associated places are listed in the same line. In the second column the double entries are all problematical. Column II, lines 8-10 list the lands of Hilakku (Cilicia), the land of Ionia (^{KUR}ia-e-na), the land of Melid (Malatya), Philistia (^{URU}pi-l[i]-iś-tú), Sardis (^{URU}ši-bar-tú) and Ash[kelon] (^{URU}is-q[a-lu-na]) (Fales and Postgate 1995: XIII-XIV, 4). The mention of Philistia among Aegean lands is telling,⁵⁰ as is the possible listing of Ashkelon after Sardis. Then the list swings to Edom and Ammon.

We may add here that in the second half of the 8th century BCE Cilicia was still known as Hi-ia-wa, a name given to the region by Mycenaean immigrant who settled there in the 12th century BCE. In the bilingual inscription on a chariot-shaped base of a statue of a storm god discovered in 1997 at Çineköy (located south of Adana), Luwian Hiyawa, equivalent to the Phoenician designation *Dnny*m/Adana, is an aphaeresis of the well-known name Ahhiyawa, the kingdom of the Mycenaeans (Homeric Achaeans). The Assyrian name of Cilicia Q(a)we, also attested in the Old Testament (1 Kings 10:28, 2 Chronicles 1:16), is derived from the same toponym. In view of the fact that the place name given to the Cilician Plain by Aegean settlers (attested by locally produced Late Helladic (‘Myc’) IIC pottery in the 12th century BCE was still cherished half a century later (Singer 2009), and the fact that the ruler of Ekron in the 7th century Ikausu (the Achaean) bore a Greek name that harks back to the Philistines who

⁴⁹ The key places are Samos and Ephesos, the former profiting from traffic up and down the coast, the latter being the inland kingdom of Lydia’s seaward extension and annex. Samos seems to have played a critical role in supplying Greek and Carian mercenaries to Babylon and Egypt in the late 7th-6th centuries BCE (Kopcke 2003: 153).

⁵⁰ Rollinger suggests that since Greek pottery in the Levant originated from about the Aegean, Ionia should be identified with a zone of central Greece, which also has the highest levels of Oriental imports in the Greek world (Rollinger 2001: 249, following Morris).

founded Ekron in the 12th century, it is evident that the Aegean background of the Sea Peoples was still very much alive in the 8th-7th centuries BCE.

Yamani of Ashdod, who stirred up revolt against Sargon II in 712 bore a Greek name derived from Yawan – Ionia. As mentioned above, Ikausu, the Achaeon of Ekron in the 7th century BCE, also bore a Greek name, and his goddess was Greek. Although there is never absolute certainty that a bearer of a given name belongs to the ethno-linguistic community, which stands behind the language of the name, there is no reason why these rulers of Philistia – if they were Levantines – would adopt a Greek personal name (cf. Rollinger 2001: 252). The Greek names of Philistine rulers in the 8th-7th centuries BCE, along with the lexical list mentioned above, should not be underestimated. Further evidence for Greek names in Philistia comes from Gath, where a red-slipped bowl of the 9th century BCE was retrieved, in which Greek (or Anatolian) names were incised in Phoenician script (Maeir et al. 2008). Two ostraca inscribed in Phoenician script from Tell Jemmeh reveal a group of people bearing Canaanite/Phoenician or Hebrew first names and (controversial) non-Semitic patronyms that have been identified as Indo-European, possibly Aegean/West Anatolian (Naveh 1985; Kempinski 1987; see however Na'aman and Zadok 1988, who argue that the names are those of Iranian deportees). The retention of Greek names in Philistia argues for a continuous presence of people, bearing non-Semitic names, may have been descendants of the Philistine immigrants, for whom the names were meaningful, albeit by now participants in the Levantine culture.

Around 1200, Sea Peoples first occupied parts of Cyprus. About a century later the island was to be transformed by yet another wave of Greek invaders. Greeks as ‘marauders’ were particularly involved with Cyprus, as we know reliably from the way they took a hand in and influenced craftsmanship for generations to come (Kopcke 2002: 106-109). A similar case may be argued for the Yavneh cult stands, which represent, for the first time, an indigenous regional style. With innovative shapes of extraordinary originality of conception, Aegean and Cypriot techniques (cut out and openwork), and Levantine high-class images, which in their details (e.g., the sphinxes) may illustrate an Aegean strain, are testimony of the visual imagination of the Philistine potters. Through the potter’s idiom the Yavneh clay cult stands of so-far unparalleled shapes and mixed iconography argue that the Philistines of the Iron Age II linked themselves to a specific past and retained connections with the west and with Cyprus in particular throughout the Iron Age.

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CHAPTER 6

CLAY AND STONE ALTARS AND A PIECE OF MORTAR

Wolfgang Zwickel

6.1. DESCRIPTION OF FINDS

1. CLAY ALTAR CS46 (Pl. 27:1-2, 159-161)

Form: a rectangular altar with four horns.

Baskets nos.: 7348; 7359; 7372; 7385; 7391; 7424; 7426; all from Locus 15.

Circumstances of finding: the altar was broken into pieces, all of them retrieved from L15. Since the pieces were flat they resembled pieces of cult stands, and under the pressures of excavation (see Chapter 2) they were collected into baskets of cult stand fragments. One of the horns was actually photographed on November 17, 2002 (Pl. 46:2), but identified as part of an altar only during pottery restoration.

Height (maximum): 24.3 cm, size at base 12.5 x 13 cm. Since some areas are restored in gypsum and the altar is not completely symmetric, the heights vary slightly for each corner or measure.

Material: clay, brown ware, gray core, handmade, undecorated.

This unique clay altar has a nearly square base. Like similar altars made of limestone the base is surrounded by a protruding band (on each side 14.5 cm long), which divides the base into a lower and an upper part (Pl. 160). The lower part is 10.3 cm high. On top of the base there is a roughly square, wider platform with four horns in its corners. This platform is also surrounded at its lower side by a band, which is ca. 18.2 cm long on each side. The nearly square platform measures 16.0 x 17.3 cm (above the band).

Signs of blackening are found only on the platform at the top (Pl. 27:2), not on the horns or on the sides of the base below the platform. This may indicate that the altar was used for burning spices or incense.

2. STONE ALTAR (Fig. 6.1; Pls. 161:3; 162:1)

Form: rectangular altar with slight protrusion at the edges.

Basket nos.: 7384 L15 (fragments A-B), 7439 L15 (small fragment C), 7467 L16 (fragments D-E).

Circumstances of finding: the altar was broken in antiquity into pieces, of which five were found, divided between L15 and L16.

Size: 13 x 13 cm (measured at the top); height 5 cm at the middle; extant height at the corners 6 cm.

Material: soft limestone, gray-whitish, chipped and with signs of burning at the top. The base and sides are chipped and worn in many places. At the top a missing part left a sort of rounded depression in fragment C.

This altar was carved out of soft limestone and is cubical in shape; some 15% of it (one corner) is missing. At one side (Fig. 6.1, side 1 – along fragments A+F) there is a ledge c. 5 mm thick slightly above middle height, so the lower part is slightly protruding in relation to the upper part (see Pl. 162:1). This ledge continues 2 cm around the corner (the other corner did not survive). Other sides lack such a ledge. Side 2 is plain, but at its center, somewhat closer to the corner with the ledge, there is a section of roughly 4 cm that seems rough, as if unpolished or unfinished; it may indicate that the altar was engaged (Gitin 1989: 61*),

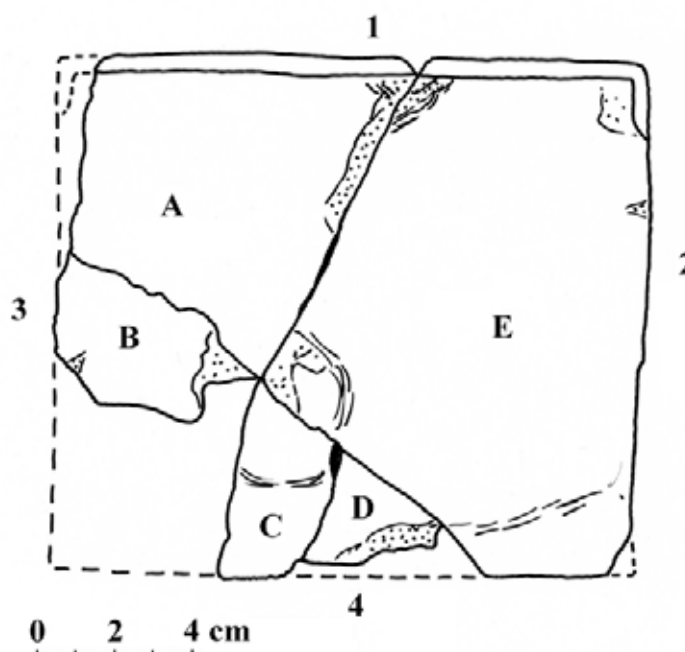


Fig. 6.1: Stone altar – view from top.

but this is not certain. Only a small part survives from the opposite side (3) and here the surface is finished and straight. Side 4 seems straight, perhaps it has some carving but hardly protruding as in side 1.

The four top corners of the altar were protruding upwards, but they are worn at present. They did not form high 'horns' like the clay altar CS46, but were perhaps higher by 1 more cm in origin.

The top part of the altar shows signs of thermal shock – the stone is gray, whereas elsewhere it is much whiter in color. This indicates that the altar was used for burning something at the top, most likely incense (due to its small size it cannot be an animal sacrifice altar). It is impossible to tell if this altar was broken on purpose.

3. PIECE OF MORTAR (Pl. 162:2)

Form: a small, thin and irregular piece, rounded on one side, broken on other sides.

Basket no.: L15 B7384.

Material: whitish mortar (?) with small pieces of shells and perhaps pottery.

Length: 6.5 cm.

6.2. DISCUSSION

1. THE CLAY ALTAR (CS 46)

A four horned clay altar was found in the repository pit. It combines two different traditions in the history of cultic installations: on the one hand, four horned altars made of limestone; on the other hand, cult stands made of clay. Both types have their own history of development.

The oldest limestone altars were found in Late Bronze Age sites: Hazor Area H (Yadin et al. 1961: Pl. CCCXXXI:1-3; Zwickel 1990: 122-124); Tell Abu Hawam Temple 30 (Zwickel 1994: 159 [no picture published]); and Beth Shean (Rowe 1940: Pl. LXIXA:1.2; Zwickel 1990: 118), though these altars did not yet have the four horns on the edges of the upper part. Only the altar from Beth Shean has small protrusions, which can be interpreted as horns. This is the same with the oldest altar from Lachish, which dates to the Iron Age I period (Aharoni 1975: 26-32; Zwickel 1990: 119). Starting with the Iron Age II, we have several typical four-horned altars from different sites all over the country (Zwickel 1990: 116-137; Gitin 1989; 2002; 2009). Gitin (2009: 130; personal communication) counts 47 such altars of stone, including 19 from Ekron, 3 from Ashkelon and 1 from Tel Batash in Philistia. Additionally, some new stone altars from Transjordan were recently published by Daviau (2007: 125-149). While many altars have been found in Philistia, there are also some in other sites such as Gezer, Shechem, Tell Abu Qudes (Jezreel valley), Megiddo and Dan. Those altars have a typical form: On top there is a platform with four horns in the corners; the base has a ledge or band around its upper part. These limestone altars could have been used during the Iron Age II period for burning fats and spices. Some of these altars have traces of burning on their top; others do not. It is reasonable, therefore, that altars without traces of burning were used to present breads or other sacrifices (for example of grain; see Zwickel 1990: 124).

The stone altars represent a miniature temple (Zwickel 1990: 125; Kempinski 1989). This can be seen in the oldest examples from Beth Shean and Hazor. They still have the typical corner-pillars, which were very often used as architectural elements in temples, especially in North Syria and Mesopotamia. Examples of these corner pillars also existed in the temple of Area H in Hazor.

Concerning material, the Yavneh altar is made of clay. This reminds one of the cult stands found in Palestine and all over the Near East (Muller 2002; Bretschneider 1991; and this volume). For Palestine, Muller (2002) mentions altogether 30 cult stands found in excavations and additional 8 items bought on the antiquity market (cf. Zwickel 2006; for an updated catalogue see Katz 2006). There are several different types of such 'architectural models'/'cult stands', as follows (for a different typology see Kletter, Chapter 3 above):

- Simple houses with a door in front of them (Arad, Early Bronze).
- Round bee-hive looking houses with a door in front of them (Ashkelon, Middle Bronze Age).
- Nearly round houses with a front door (Tell Deir 'Alla, Kinneret/Tell 'Oreme, Dan, Hazor, Tel Hadar, these are dated from the Late Bronze to the Iron I periods).
- House models with a nearly square ground plan, an open door and trees or women flanking the door (Tell el-Far'ah North, Tel Rekesh, Nebo, all from the Iron II period).
- Multi-storeyed house models with windows (Beth Shean, Iron I).
- High cult stands with a flat cover (Megiddo, Ta'anach, Late Bronze to Iron I).
- Small cult stands with a flat cover and figurines outside (Megiddo, Pella, Iron I-II).

Those clay ‘models’ (cult stands) seem to be very different in use from the limestone altars. The ‘models’ most likely represented a temple or a cultic shrine and were used to represent a figure of a goddess or to put bread or libations in the flat platform on top of them. Usually, there are no signs that any kind of material was burnt on the cult stands that have a flat platform on top. Therefore, some scholars suggested (with good reasons), that the high stands from Ta’anach and Megiddo (which have a flat cover) were used for libations (cf. Zwickel 2006: 69-70).

The cult stands made of clay and found in Israel/Palestine never have horns in the corners, though similar examples with horns have been found outside Palestine. The later are dated to the Late Bronze Age II and were found only in a small area in northern Syria: in Emar (Muller 2002: Figs. 55, 60), Tell Faq’ous (Muller 2002: Figs. 86, 87), Tell Fray (Muller 2002: Fig. 88), and Munbaqa (Muller 2002: Fig. 117). Other such ‘models’, which have their origins most likely somewhere in the area of the Euphrates in northern Syria, are exhibited today at the Louvre Museum (Muller 2002: Fig. 176).

It can be postulated that the tradition of the four horns at the corners of the altar developed in northern Syria and was brought to the southern Levant by cultural exchange or by groups of people settling in Israel/Palestine at the end of the Late Bronze Age or at beginning of the Iron Age I. Here, the horns could be related with the stone altars, which came into use at that period. Since both the cult stands and the stone altars represented a miniature temple, it was easy to combine the horns with the stone altars.

The clay altar found in Yavneh is a combination of both traditions: the shape is exactly similar to the limestone altars from the same period, but the material is that of the cult stands. Because many of the four-horned-altars were found in Philistia as well as in typical Israelite towns, the Philistines could adopt them in their homeland since roughly the 9th century BCE. Nevertheless, it is a little surprising that they preferred to use clay instead of stone for this altar.

Recently, another clay altar with horns has been found at Tel Rehov (Mazar 2003: 151). It is of the same age or a little earlier (Stratum V, 10th century BCE). However, the Tel Rehov altar, with its windows and openings, applied mold-pressed figurines and an incised tree, still shows some elements of the cult stands. It is a good example for the proposed development of the altars. It still stands very strong in the north Syrian tradition of Late Bronze Age II cult stands or ‘models’ with horns, but already has the shape of a four-horned altar. Therefore, it can be viewed as a link between the two traditions: the four-horned altar and the cult stands.

Were spices burnt on the platform of the altars? It is difficult to know; signs of burning are evident on the platform of clay altar CS46, but not on the sides. Four of the Ekron altars have produced evidence of burnt residue (Gitin 2002:110). Thus, it seems that the clay altar was used for burning incense (Zwickel 1990; 1994). The stone altar (see below) was unequivocally used for burning, as signs of blackening are seen on its top side only, not on the sides. It is no doubt a result of burning, since the limestone shows thermal shock by change of color of the stone to light gray in the area that was used for burning, penetrating a few millimeters inside (see Pl. 27:3).

2. THE STONE ALTAR

Small cubical stone altars, some with decorations and even inscriptions, are well known from the Late Iron Age II and the Persian period in Palestine (Shea 1983; Stern 1982: 186-187, 190; Zwickel 1990: 62-109; Cymbalista 1997). They were mainly found in Philistia, Judah and the Moabite and Edomite territory (Zwickel 1990:75; since 1990 other items were published from Buseira, Tell el-‘Umeiri, Tell Jalul and Khirbet el-Mudeyineh in Transjordan, as well as from Kadesh Barnea, Horvat Qitmit, Malhata and ‘En Hazeva in the Negev area). Few examples were also found at other sites in the southern Levant. They replaced the former incense cups (tripod cups or “Räuchertassen”, cf. Zwickel 1990: 3-61; Zwickel 1991), which were in use for burning spices in Israel/Palestine already in the late Iron Age I and came out of use in the 7th century BCE (Zwickel 1990: 32). So far the oldest items of the cubical stone altars are from the late 8th century BCE (Tell Beit Mirsim Stratum A – likely 8th/7th century BCE: Albright 1943: 85, Pl. 65:2.3; Jerusalem – c. 700 BC: Holland 1977: 147.154; Tel Beer Sheba/Tell es-Seba Stratum II – late 8th or early 7th century BCE: Aharoni et al. 1973: Pl. 29:3-6), and they became popular since the 7th century BCE (Zwickel 1990: 87). Most of them show clear traces of burning, so they have certainly been used for burning incense and other spices – as proven by the inscriptions of some South Arabian cuboid altars (Pirenne 1977; Zwickel 1990: 72; Hassel 2002). They can be cuboid or somewhat rounded and they usually have deep depressions at the top. Normally they have short legs.

The altar from Yavneh under discussion here is not complete. It can be considered to belong to the well-known group of cuboid stone altars, but compared with them it is less high. Nevertheless, if this proposal will be confirmed, the Yavneh altar will be the oldest one found until now, since it can be attributed at least to the 8th century BCE.

The stone altar was destroyed on purpose before it was thrown into the pit. If it was just thrown into the pit, the hard stone would probably not have broken. Stone objects are much more solid than clay objects. The reason for this severe destruction is not yet clear.

3. THE PIECE OF MORTAR

Finally, the small piece of mortar (Pl. 162:2) is interesting. It is the only such piece found in the repository pit. This is not a cult vessel in itself, hence, perhaps it was attached to another object or broken from some installation in the temple when the finds were taken to burial. The rounded side might indicate that it was attached to a rounded vessel.

The use of mortar that includes sea shells is documented in the Philistine city of Ashkelon (Stager 2006:13).

The present chapter does not include all the stone finds from Yavneh. During sorting of finds in 2008 more worked and unworked limestone pieces were observed. They were collected during the excavation, but their nature was not noticed. They seem to be parts of more altars. Hopefully, mending work will help to clarify their nature and we intend to publish them in the future.

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CHAPTER 7

THE POTTERY ASSEMBLAGE

Nava Panitz-Cohen

The salvage excavations of the *favissa*¹ at Yavneh, conducted by Dr. Raz Kletter on behalf of the Israel Antiquities Authority in 2002 yielded a unique corpus of cultic objects, mainly cult stands, as well as fire pans, a *kernos*, zoomorphic vessels and altars, that have virtually revolutionized our conception of cultic art in the region of Philistia in the early Iron Age II (Kletter, Ziffer and Zwickel 2006; Ziffer and Kletter 2007).

Along with the purely cultic paraphernalia, a vast amount of pottery was uncovered. Most of the vessels were found broken into thousands of small sherds, along with a small amount of complete vessels and complete or almost complete profiles. These 'plain' pottery vessels are the subject of the present study, which was conducted with three main goals in mind: to evaluate the character of the assemblage and its relationship to the cultic objects, to assess the chronological range of the repository pit, and to better understand the formation processes of this extraordinary context. The present study constitutes an initial analysis and will be expanded to include a wider body of data in the future. The importance of understanding the relationship of all the objects that were discarded in this pit together is paramount, since only when grasped as an integrative entity can such an exceptional context be interpreted. While the pottery vessels discussed below are mostly types that are found in non-cultic contexts, their association with the stands and other objects of cultic character, as well as the traces of burning found inside many of them, consign them to the ritual realm.

7.1. METHODOLOGY

This initial stage of the ceramic study was conducted on a limited, but representative sample of 6102 items, of which only 48 are complete and 19 almost complete vessels; the rest are mostly small sherds. It is interesting to note the ratio of indicative sherds (i.e., parts of the vessel that clearly show the type) to the total assemblage, which comes to some 10% in this sample (not including the chalices, which were easily typed even when a relatively small sherd was recovered). The sample included 14 out of a total of 212 pottery baskets (about 7%), chosen from the following loci (see Table 7.1): L14 (upper layer in the pit, six baskets: 7270, 7272, 7273, 7275, 7276, 7279), L15 (below L14, layer II in the pit, six baskets: 7369, 7370, 7378, 7380, 7384, 7396) and L16 (layer I in the pit, two baskets: 7448, 7463; for the stratigraphy see Kletter, Chapter 2 above). In addition, the sample included those complete, nearly complete and restored vessels, mostly registered as separate baskets already during the excavation.² The choice of these 14 baskets for our study was based on their provenience from different layers in the pit. In this way, we strove to achieve a maximum ceramic representation from all the main layers in the pit, which would provide information concerning both its formation and chronology.

All the sherds from the 14 baskets were spread and examined by restorer Michal Ben-Gal. The restoration attempt yielded relatively few joins and restorable profiles, though of course this reflects also the small sample that was subjected to restoration, the limited time, space and resources available, and not necessarily the actual pattern of breakage or type of preservation. Following restoration, all pieces were sorted into groups of typologically indicative pieces (complete and almost complete vessels and profiles, rims, handles, bases) and body sherds. Examination of all the sherds and vessels produced a basic typology, according to which all pieces were quantitatively registered in a Microsoft Access database. While the indicative rim sherds were counted on a typological basis, other parts (body sherds, bases and handles) were counted as open (bowl, chalice) or closed (jug, juglet, flask) shapes. All surface treatment was recorded (slip, burnish, painting, incision, etc.). The registration codes used in the data base are given in Appendix A. It should be noted that the count is based on all sherds,

¹ The term *favissa* is employed in this chapter for the sake of convenience. This term has been debated and other terms, such as *genizah* and *bothros*, have been used, often inconsistently (for various definitions of these terms see Garfinkel 1994; Mazar 1980: 25; Moorey 1985: 76; and the detailed discussion in Chapter 12 below).

² These came from the following loci: L7 (one jug fragment: B7010/12); L12 (B7105, 7132, 7149, 7162, 7163, 7177, 7178, 7196); L13 (7218, 7230, 7241, 7244, 7260, 7382, 7419, 7482, 7483, 7485); L14 (B7288, 7297, 7304); L15 (B7237, 7239, 7325, 7334, 7343, 7357, 7363, 7379, 7381, 7394, 7414, 7416, 7429, 7435, 7436, 7440, 7447); L16 (B7448, 7460, 7463).

including rims, bases, handles and body sherds; but we are unable to determine how many vessels these sherds represented. The assumption was that the breakage pattern of the vessels was consistent, since the assemblage is very homogeneous and most of the vessels were of generally the same size. The goal in this case was to achieve a relative quantitative assessment of shapes and types, as well as surface treatment. While obviously the registered pottery in this study is only a small sample of the entire assemblage, a quantitative assessment is imperative in tracing temporal and spatial patterns, assuming that this sample is representative. A selection of the types was drawn and photographed. It should be noted that already in the stage of excavation, all identifiable fragments of cult stands, fire pans, and other ‘special’ vessels were separated, so that the contents of baskets in this study included ‘ordinary’ pottery vessels. All the dates in this study are BCE, unless otherwise noted.

Table 7.1: Distribution of Vessel Classes by Locus (Total 6102 Sherds)

Vessel Class	Locus 12	Locus 13	Locus 14 ** (2)	Locus 15 ** (6)	Locus 16 ** (6)	Total No	%
Bowls	-	4	111	2462	36	2613	43
Chalices	6	1	1514	971	814	3306	54
Fenestrated stands/chalices	2	-	-	1	-	3	-
Juglets	-	46	29	88	-	163	3
Jugs	-	-	-	1	-	1*	-
Amphora	-	-	-	1	-	1	-
Bottles	-	1	-	-	-	1	-
Flasks	-	1	-	2	-	3	-
Pyxis	-	1	-	2	-	3	-
B.O.R. juglets	-	2	-	-	1	3	-
Cypriot White Painted juglets/flasks	-	5	-	-	-	5	-
Total sherds registered	8	62	1654	3526	851	6102	100%

Legend: * The table does not include one other jug fragment from L7. ** indicates loci from which baskets were mended and counted plus (in parentheses) the number of such baskets. Percentages are rounded off.

7.2. SUMMARY OF THE STRATIGRAPHY

The full stratigraphic details are presented in Chapter 2 (Kletter, above). The non-horizontal nature of the deposition, along with the arbitrary sectioning of the pit into two parts, made separation of layers somewhat difficult. This was further seen during restoration, wherein joins for cult stands were found between loci (Kletter, Chapter 4 above). However, it is clear that below layer III (Locus 12 and 14) with its large amount of cult stands and chalices, there was a change in soil to a soft gray ashy layer (L13 and L15, layer II). The upper edge of layer II was found to slope down from southwest towards the northeast. While in the east Locus 13 marked the bottom of the pit, in the west a change to reddish earth was noticed below Locus 15, designated as Locus 16 (layer IV).

During the excavation (Kletter, Chapters 2 and 4, above), it was noted that Loci 12 and 14 contained a huge amount of broken chalices, as well as complete and restorable cult stands. Loci 13 and 15 contained fewer chalices, but thousands of broken bowls and also many fragments of cult stands, as well as some juglets and other vessels. Only a few whole or nearly whole bowls were found. Another field observation concerning Locus 15 was that it contained relatively few chalice fragments. Locus 16, the lowest level of the pit, included numerous cultic stand fragments, but also ‘regular’ pottery – mainly bowls.

The impression in the field, which was substantiated during the subsequent processing of the finds, was that these loci and layers do not represent stratified deposition over considerable time, but are the result of the particular formation process of the pit.

7.3. THE NATURE OF THE CERAMIC SAMPLE

The repertoire of vessel classes in the sample is very limited, containing mostly bowls (43%) and chalices (54%), along with a much smaller amount of small closed vessels (mainly juglets). Only a few fragments of other closed

vessels have been found. To this we may add a very small group of Cypriot imports, mostly Black-on-Red juglets (six examples), as well as White Painted juglets and miniature barrel flasks (the imported pottery will be published by Joanna Smith in the future).

The typological variation within the repertoire of vessels is also relatively limited. Among the bowls, there are six main types, of which one is dominant, as well as a few isolated examples of varia, three juglet types (the majority of which are black juglets), and several variations of chalice bowls and bases, with combinations thereof. The present study also includes three examples of fenestrated stands. Thus, the pottery cast into the *favissa* was quite limited in its inventory, indicating that there were set standards as to what constituted a proper or acceptable offering to the temple (if indeed this was the main original function of these vessels and that the *favissa* was ‘fed’ by an acting temple; see Kletter, Chapters 4 and 12 in this volume). The traces of burning on the interior and rims of most of the bowls and chalices indicate that the vessels themselves were not the dedicatory offering, but rather their contents. Some of the bowls were burnt only on their rims, particularly Bowl Type 4; this might indicate its usage for illumination, although other functions are possible as well. It was suggested (Kletter, Ziffer and Zwickel 2006; Ziffer and Kletter 2007: 16) that the bowls might have been originally placed on the top of the cult stands as receptacles for burning incense. However, further studies proved that this was not the case (Kletter, Chapter 11 below). It thus seems that the bowls, as well as the chalices and the closed vessels, were not an integral part of the cult stands’ function, but rather served some cultic purpose on their own.

1. FABRICS

Visual examination of the fabrics of both the open and closed shapes showed that the clay that was used to make most of the open vessels was quite homogeneous. The most common fabric is characterized by a somewhat sandy, ‘crisp’ consistency, usually of reddish-brown or dark reddish-yellow color (Munsell 2.5YR 5/6-5/8) and sometimes with a thin grayish-brown core. A small to moderate amount of small irregularly-shaped white inclusions are dispersed throughout the section, but generally not visible on the vessel’s surface. The fabric appears to have been fired at a relatively high temperature, though for the most part, the walls are not metallic. The chalices were made of the same ‘crisp’ fabric as the bowls, though they tend to be of a somewhat more light reddish tint and more frequently had a core. This is related to the varying thickness of the walls, as well as placement in the kiln and firing temperature. The four examples of Bowl 4 were made of a dark brown fabric with few inclusions that appears visually different than the other bowls.

A petrographic study of the fabrics conducted by Ben-Shlomo and Gorzalczy (Chapter 10 below) shows that most of the vessels were locally made.

2. FORMATION TECHNIQUES AND PRODUCTION ORGANIZATION

The overwhelming majority of the vessels, both open and closed ones, were wheel-turned, as seen by the symmetry, standardized size and consistent thickness of the walls. Sometimes coil-like wheel marks can be seen, particularly on the interior of the chalice bases.

The wheel formation technique stands in contrast to the cult stands, which were hand-made and represent an entirely different kind of production scheme, namely, *a priori* manufacture of objects for the express purpose of a devotion offering. This is opposed to the use of ordinary quotidian bowls and juglets as receptacles for offerings. Although typologically not unique, these ordinary vessels might have been produced expressly for a worshiper to purchase as an offering. If so, then they would have been possibly made in one or more workshops under the auspices of the temple, although perhaps not in the same workshops as those that produced the cult stands. An archaeological example of such a workshop producing vessels (bowls) especially for a temple was found in Late Bronze Age Hazor (Yadin 1972: 35, 82). To the best of my knowledge, a similar situation has not been found to date to the Iron Age in Israel. The mode of mass production is indicated by the standardization of size, homogeneity of shape, formation technique and fabric of the bowls and particularly the chalices, as well by their sheer quantity. However, at this point we cannot say if the scenario was one of attached specialized production controlled by the religious authorities of the temple (Rice 1981; Costin 1991) or if the mass production was conducted in secular venues, with the bulk manufacture directed at the clientele of potential worshipers.

An alternative scenario is the possibility that some worshipers brought their household vessels with them when visiting the temple and deposited them as an act of devotion or used them in some ritual act, such as burning incense. This would represent a different production scheme, wherein the producers worked on the level of standardized mass production, but did so unrelated to the temple or the religious needs of the worshipers. In such a case, the large quantities of vessels might represent a large population of worshipers or a relatively long duration in which the temple was active, or both. It is also possible that both types of production – and offerings – coexisted, which could explain some of the formal variation that can be found among the types. In light of these two

production possibilities (specialized and targeted production or choice from routinely manufactured, but also mass-produced vessels), it is interesting to note the relative typological homogeneity. It was quite clear to the worshipers which vessel types were considered ‘proper’ offerings, no matter where or how they were produced. This indicates a rather strict centralized dictate, most likely prescribed by the temple authorities, although local cultural traditions may have played an important role as well.

Aside from one type (BL 4), all bowls were turned on a wheel. The most typical base – the ring base – was formed when the bowl was leather hard. The very typical groove found under the rim of many bowls of type BL3 was made while the vessel was turning.

Chalices were wheel-coiled in two parts, foot and bowl, which were then joined in different ways.³ In some cases, the foot was drawn up from its top as a straight or tapering cylinder and finished with the flaring base. Following a short period of drying, the foot was turned over to stand on its base in order to add the bowl. The bowl, formed separately on the wheel, was attached to the top of the foot; often, an additional piece of clay was inserted through the foot to reinforce this join. This appears as a kind of clay ‘peg’ protruding into the hollow foot from the bottom of the bowl (i.e., Figs. 7.2:24-25, 28; 7.3:4);⁴ this trait is somewhat more common on Chalice 2, but is found on the other types as well. The breakage pattern reflects this formation technique, as many chalices are broken just at the join between the bowl and the foot (Fig. 7.3). The modular nature of the chalice typology, wherein various bowl types are paired with different foot types, also reflects this kind of formation technique. We can envision an industrialized workshop in which one production line formed the bowl, while another formed the foot, with the end products reflecting the typological variability described above. It thus seems that for the most part, there was a standard formation technique for the chalices and the range of variations noted within this basic technique can reflect minor differences between workshops, production and ‘assembly lines’ or potters’ skill. For the most part, however, the chalices found in the repository pit were made in a controlled and specialized venue, whether centralized in one or more workshop.

An interesting attribute found on a number of chalices is the presence of a very small hole (c. 3-4 mm diameter) at the top of the foot, visible when the bowl and foot are broken separately or when looking upwards inside the hollow foot (Figs. 7.2:12; 7.3:6-7; Pls. 167:1-4; 170:3). The small hole was perforated through the top of the foot before firing by punching through the thick clay layer with a narrow rod, apparently when the vessel was leather hard, since in several cases, the small ‘plug’ of clay that was removed when the hole was pushed through was then reinserted. An interesting feature is that several ‘plugs’ were found made of a chalky white material and not of clay, suggesting that it was inserted after the vessel was fired (Pl. 167:1-3, 5). Some of these small ‘plugs’ were also found separately. A few chalice bowls had corresponding small holes (Fig. 7.3:7), which would have theoretically allowed for slow drainage of the liquid (?) contents in the bowl into the hollow foot. However, in most cases, the hole in the bowl was blocked by the addition of the foot (i.e., Fig. 7.3:6). Thus, the hole had no apparent function in the use of the chalice and was not used for any libation purposes. It might have played some role in the process of manufacture, possibly to allow for ventilation in the drying or firing of this thickest part of the chalice. However, if so, it should be kept in mind that only a very small portion of the chalices had such a hole, so it was a choice and not a technological imperative in the manufacturing process. This hole might be an example of ‘technological style’ wherein a technological feature is repeated not for technical or functional reasons, but rather based on a conception of ‘how things should be done’ (Lechtman 1977; Lemonnier 1993). While such traits often seem irrational to outside eyes, they become an ingrained and mandatory method for the producers and an expected characteristic for the consumers (i.e., Longacre et al. 2000).

The black juglets and the small juglets defined as ‘hybrids’ and imitation Black on Red (see below) were probably thrown from a hump, after which the neck, rim and handle were fashioned, at which point details were added (i.e., ridged or non-ridged neck, flaring or plain rim, etc.). Thus, on one hand, these vessels were mass-produced, while on the other hand, the variation noted mostly in the upper part of these juglets reflects a more individualized production step. This variation can represent different workshops, or is an expression of individual potters’ styles. The latter seems more likely in light of the small numbers of this type vessel. Their very small size precludes their holding very much content and thus their role was more likely symbolic than practical, although if the contents were perfume or hallucinatory substances, even a small amount could be meaningful.

³ My thanks to the potter Ora Mazar for discussing the chalice formation technique with me. See also Maeir and Shai (2006: 359, n. 5). An in-depth study of formation techniques of chalices and bowls will be presented as part of the second stage of the Yavneh publication project.

⁴ For a good graphic depiction of this technique, see the drawing of a chalice fragment from Tel Keisan Stratum 8 (Briend and Humbert 1980: Pl. 56:12).

3. SURFACE TREATMENT (Table 7.2)

The main type of surface treatment on both open and closed forms is red slip, often accompanied by burnish. Despite the rather heavy encrustation on many bowl sherds (mostly in Loci 12 and 14) and the fact that most were quite severely burnt, we were able to discern the presence of red slip and to identify the kind of burnish in many cases. Some 23% of the entire bowl corpus was treated with red slip; of these, 55% were red-slipped without burnish, while the remaining 45% were red-slipped and burnished. The most common burnish type is horizontal hand burnish and the second most common is irregular hand burnish (Pl. 28:3-5). The most common placement of the red-slip (with or without burnish) is inside and outside. The second most common placement of red slip is inside and partially outside. It should however be kept in mind that due to the fragmentary nature of the material, this determination is not always clear. Only four bowl sherds were found to have ring or wheel burnish inside. None of the bowls were painted and no vessel from the pit bore the painted decoration of “Ashdod Ware” or the so-called “Late Philistine Decorated Ware” (Ben-Shlomo et al. 2004).

Most of the black juglets were black-slipped and burnished; most burnish was either polished or vertical, though several had irregular burnish. Only 15 of the 109 black juglets found were red-slipped; about half of these were also burnished. Very few of the other small closed vessels were painted, including the so-called ‘hybrid’ juglets, which incorporate features of Cypriot imports, Phoenician jugs or juglets and the black juglet together. 21 of the 32 ‘hybrid’ juglets (66%) were red-slipped; of these, only two were also burnished. The design of thin horizontal bands in dark red or brown on the neck and/or body of these is most likely inspired by the former two wares. Two other items had black concentric circles painted on the red slip.

Table 7.2: Distribution of Red-Slip and Burnish on Bowls

Type of Slip / Bowl Type	1	1a	1b	1d	2a	2b	2d	3	3a	3b	3d	4	
BL*	71	113	1	10	5	-	-	61	27	-	27	4	319
BL1	8	-	-	8	-	-	-	-	-	3	5	-	24
BL2		-	1	-	3	-	-	-	-	7	-	-	11
BL3	16	36	-	9	-	14	28	-	-	15	26	-	144
BL3a	12	10	6	2	3	-	1	-	-	-	26	-	60
BL5		-	-	-	-	-	-	-	-	1	4	-	5
BL6a	4	-	4	6	-	2	5	-	-	-	-	-	21
BL6b		-	-	8	-	3	-	-	-	-	-	-	11
Total	111	159	12	43	11	19	34	61	27	26	88	4	595

Type of slip: 1 – red (no further data); 1a – red inside; 1b – red inside and outside; 1c – red outside; 1d – red inside and partially out; 2 – red and horizontal hand burnish; 2a – same, inside; 2b – same, inside and outside; 2c – same, outside; 2d – same, inside and partially out; 3 – red and irregular burnish; 3a – same, inside; 3b – same, inside and outside; 3c – same, outside; 3d – same, inside and partially outside; 4 – red and wheel burnish (total count 2613).

Traces of red slip were found on only a few chalices, though it is possible that more were so treated but did not survive. A notable phenomenon is the white slip found on the majority of the chalices (Pl. 167:6). This treatment is so distinctive that even a small body sherd bearing this slip could be identified as a chalice. This slip appears as a rather thick, chalky veneer and in some cases it is difficult to distinguish it from the whitish encrustation that appeared on many vessels as well. However, close examination showed that this slip was deliberate. It is a well-known feature in Iron Age II A, for example from Ashdod X-IX (Dothan and Ben-Shlomo 2005: 191); Tel Batash IV (Mazar and Panitz-Cohen 2001: Pl. 9:5, with petals); Tel Safit (Maeir and Shai 2006: 362) and the City of David, Str. 14 (Shiloh 1984: 12; Hurvitz 1999: 23, photo). Traces of painting in red and/or black on top of the slip were found on a number of chalices (Pls. 27:3; 169:3-4). Probably more had been decorated in this manner, but the paint might have been applied after firing and thus eroded away easily. Compare chalices from the 9th century destruction level Str. A3 at Tel Safit (Maeir and Shai 2006: 362).⁵ Similar painting on a white wash background appears on the cultic stands in the pit and on these too, the painted decoration seldom survived (Kletter, Chapter 3: Table 3:1; Ziffer, Chapter 5 above). This kind of decoration on chalices is typical of Philistia in the Iron Age II, from the 10th until the 7th centuries (Shai 2005: 112-113). Plastic decoration is rare and is found only on a few bowls with small knobs (Fig. 7.2:4).

⁵ In preliminary publications, this stratum was termed “Temporary Stratum 4”; however, the current terminology preferred by the excavators is “Stratum A3” (personal communication, A. Maeir).

7.4. BOWLS

Bowls vie with chalices for frequency in the sample, comprising 43% of the registered assemblage, based on the total sherd count (see Table 7.1). Most of them are of small to medium size (rim diameter ranging from 12 to 20 cm; average proportion 1:2-1:3) and of types that are generally found in routine domestic contexts, as reflected in the parallels below.

A total of six main bowl types were identified, with one constituting a majority type (Bowl 3). In addition, there were a few singular bowl shapes that are described as *varia*. Each of the bowl types was quite homogeneous within the type; the variation that was noted is relatively minor and most likely the product of different hands, though of course temporal factors might have played a role as well. In most cases, due to the homogeneity of the bowl types and sizes, even a relatively small rim sherd could be typified, so that the typological registration was quite secure.

Table 7.3: Distribution of Bowl Types per Locus (Indicative Sherds Only)

Type	Locus 13	Locus 14	Locus 15	Locus 16	Total
BL	1	2	4	-	7
BL1	-	13	32	1	46
BL2	-	-	11	-	11
BL3	2	22	211	11	246
BL3a	-	13	89	5	107
BL4	1	-	7	-	8
BL5	-	-	13	-	13
BL6a	-	10	18	3	31
BL6b	-	-	23	3	26
Total	4	60	408	23	495

The condition of most of the bowls that were examined is very fragmentary and a total of 18 bowls were found complete or almost complete (including complete profiles). Most sherds are very small, averaging c. 3-4 cm. This is telling for the breakage pattern of the pit contents.

Some 23% of the bowls was red-slipped or red-slipped and burnished. A notable trait was the presence of red slip inside and partially outside the bowl; often this was accompanied by horizontal hand or irregular burnish. This trait is found on 24% of the red-slipped bowls, both with and without burnish (Fig. 7.2). Many of the bowl sherds were encrusted due to post-depositional factors in the pit. Thus, the percentage of red-slipped and burnished bowls might be higher.

The wheel-forming technique is dominant in all the bowls. The groove found under the rim of many bowls BL3 was made while the vessel was turning. One bowl type (Bowl 4) was hand-made, based on its relative asymmetry and thick walls.

1. ROUNDED BOWLS

Bowl 1 (Fig. 7.1:1)

This is a small bowl (10-12 cm rim diameter) with rounded sides that incurve to form a hemispherical profile (proportions c. 1:2). The rim is mostly plain with a rounded top. The base is usually a low ring base, though a few have convex disc bases as well. In the few complete profiles that were preserved, the ring base is wide (i.e. Fig. 7.1:1). These bowls are well-proportioned and have a sturdy stance due to their relatively thick walls and proportionate bases. Based on indicative pieces alone, this type comprises c. 9% of the bowls in this study (see Table 7.3).

Due to the basic rounded shape of this bowl type, it is difficult to determine precise parallels and it may be compared to a relatively wide range of bowls. While the small hemispherical bowl is a development typical of the Iron Age I (Killebrew 2005: 115), this simple, rounded shape is found to continue into Iron Age II A, i.e., Lachish V-IV (Zimhoni 1997: 75-76; Fig. 3.5:5), Gezer IX (Dever et al. 1970: Pl. 35:8); Tel Beer Sheba VIII (Herzog 1984: Fig. 20:4). The Iron II A examples are often red-slipped and hand-burnished. Comparisons from Iron II A strata at sites in Philistia are found in Ashdod X-IX (Dothan and Porath 1993: Fig. 45:4; Dothan and Ben-Shlomo 2005: Fig. 3.69:1-2), Tel Batash IV (Mazar and Panitz-Cohen 2001: Pls. 79:1; 60:1-2) and Tell Qasile IX-VIII (Mazar

1985a: Figs. 52:1, 54:6; 55:4). Such plain rounded bowls with simple rims virtually disappear by the 8th century (Zimhoni 1997: 76).

Bowl 2 (Fig. 7.1:2; Pl. 165:1-2)

This is a medium-sized bowl (14-16 cm rim diameter) with rounded sides; it differs from Bowl 1 in its less incurving stance and shallower proportions, being close to 1:3. The rim is plain with a rounded top and it has a narrow ring base. The few complete or almost complete profiles show that the body curvature is located near the lower part of the bowl, so that its shape is somewhat reminiscent of the softly carinated bowls typical of the Iron Age II A, such as bowls from Tel Batash IV (Mazar and Panitz-Cohen 2001: 44-45; type BL 24) and Lachish V-IV (Zimhoni 1997: 93-95, Figs. 3.19-3.20, types B-14 and B-15). These bowls constitute only 2% of the sample; however, since this shape is identifiable only when a complete or almost complete profile is found, it is possible that more exist, but could not be defined.

Some of the bowls included in Zimhoni's group of rounded bowls answer to the description of our Bowl 2 (Zimhoni 1997: Fig. 3.5:7, 9, 19). Another comparison from Lachish was found in the Str. V shrine (Aharoni 1975: Pl. 41:7, with red slip and irregular burnish inside and partially outside, resembling our Fig. 7.5:2. Bowls with red slip and hand burnish from Ashdod X are similar (Dothan and Porath 1993: Fig. 47:11). See also red-slipped and hand-burnished bowls in Tell Qasile VIII (Mazar 1985a: Fig. 55:3-4).

Bowl 3 (Fig. 7.1:3-12; Pl. 165:3)

This is a medium-sized bowl, with a rim diameter of 15-18 cm and proportions of about 1:3. Some examples have slightly incurving sides, somewhat resembling Bowl 1, although the general shape of Bowl 3 is usually more similar to that of Bowl 2. However, Bowl 3 is clearly set apart by the characteristic single groove below the rim exterior. This groove varies from deep to shallow, as well as from narrow to wide (the latter is rare). The groove is located about 1 cm below the rim, sometimes below the rim and in a few cases, about 2-3 cm below it (i.e., Fig. 7.1:10-11). In some cases, the rim is slightly inset, forming a kind of tiny carination (Fig. 7.1:5, 8). The rim is mostly rounded, though a few are tapered and one (Fig. 7.1:11) is unique in its oblique inner angle. All extant complete or almost complete examples have a ring base, often with a convex center; the bases are both wide (Fig. 7.1:3, 5) and narrow (Fig. 7.1:8-9). This is by far the most frequent bowl type in the sample, representing c. 51% of the indicative bowl sherds.

Bowl 3 should be related to the practice of placing thin multiple grooves creating narrow ridges below the rim exterior on various open rounded bowls in the early Iron Age II A (Zimhoni 1997: 77; Mazar and Panitz-Cohen 2001: 37; Dothan and Ben-Shlomo 2005: 188; Shai 2005: 102, Bowl Type 2 at Tel Safit Str. A3). A few bowls with such multiple grooves/ridges were found at Yavneh (Fig. 7.1:12; see close parallels at Ashdod Str. X-IX: Dothan and Ben-Shlomo 2005: Fig. 3.82:8-11, all red-slipped and burnished inside and partly outside). It seems that the single groove is a trait that evolved out of these multi-grooved bowls. A small amount of single-grooved bowls can be found alongside the ubiquitous multi-grooved bowls in 10th-9th century contexts in Philistia and beyond. Single-grooved bowls replaced the latter type during the course of the 9th and 8th centuries in Philistia (Mazar and Panitz-Cohen 2001: 35). Single-grooved bowls continue to be found in the last phases of Iron Age II, mainly at Tel Batash, Tel Mique and somewhat less so, Mesad Hashavyah. It is notable that they are virtually lacking at Ashdod in the 7th century (Mazar and Panitz-Cohen 2001: 35).⁶

There is a clear difference, however, between the earlier single-grooved bowls (10th-8th centuries) and the later examples (7th century): the earlier bowls are thicker-walled and are often red-slipped with horizontal or irregular hand burnish, while the 7th century bowls are smaller, more delicate and almost always lack slip and burnish. The somewhat larger size and large amount of red slip and hand burnish of Bowl 3 from Yavneh support its dating to the earlier period (10th-8th centuries).

Parallels for this type from the 10th-8th centuries may be found at sites in the southern coastal plain, particularly at Ashdod (Dothan and Freedman 1967: Fig. 37:11-13; 39:15-20, Str. VIII; Dothan 1971: Fig. 5:17, Str. X; Dothan and Porath 1982: Figs. 10:11; 13:5-7, Str. IX-VIII; Dothan and Porath 1993: Figs. 43:8; 45:2, 6, 12, Str. X; Dothan and Ben-Shlomo 2005: Fig. 3.82:5, 7, Str. X-IX; Fig. 3.88:9-10, Str. IX-VIII). See also examples from Tel Safit Str. A3 (Shai 1005: Pl. 2:30), Ruqeish (Culican 1973: Fig. 5:R25) and Tel Hamid Str. VII dated to the 9th century (S. Wolff, personal communication). Many bowl fragments of this type were found in Tel Mique Ila-b and some in Str. III (S. Gitin, personal communication). It is also found in Tel Batash III (Mazar and Panitz-Cohen 2001: Pl. 13:2-3, 8-10, type BL 37, many red-slipped and burnished), Lachish V-IV (Zimhoni 1997: Figs.

⁶ Although note one such bowl on a high base, defined as a chalice (Dothan and Ben-Shlomo 2005: Fig. 3.98: 15, Str. VII; cf., Fig. 3.99, far left).

3.8:14; 3.10:7, 10) and Gezer VIB (Gitin 1990: Pl. 20:1-2; Bowl 45, red-slipped inside and partly outside). A similar bowl from the Ophel in Jerusalem was attributed to a 9th/early 8th century context (Mazar and Mazar 1989: Fig. 25:28).

The longevity of this type is no doubt due to its simple, functional shape. One wonders if the groove could have become an ethnic or group 'trademark' in the ceramics of Iron Age II Philistia (i.e., Stark 1999).

Bowl 3a (Fig. 7.1:13-15; Pl. 165:4)

This medium-sized bowl is similar to Bowl 3 in all features, except the stance of its upper body, which is vertical (as opposed to the more rounded or slightly incurving profile of Bowl 3). This difference is a minor nuance of production, but distinct enough to separate Bowl 3a as a sub-type. Bowl 3a was often red-slipped inside and outside to the carination. Few examples had thinner walls than the main type (Fig. 7.1:15), although no complete profile was preserved. Bowl 3a comprises c. 17% of the indicative bowl sherds.

Parallels to Bowl 3a can be found in Ashdod X-IX (i.e., Dothan and Ben-Shlomo 2005: Fig. 3.82:7), although it is not as frequent as its rounder counterpart (Bowl 3) at this time. Note a complete profile of a carinated bowl with a groove below the external rim found at Bir es-Seba' (Aharoni 1973: Pl. 78:15), whose suggested date is the 10th-9th centuries (Gophna and Yisraeli 1973: 1218), although this bowl is somewhat wider and shallower than our Bowl 3a. Other comparisons belong to 8th century contexts, such as a few bowls from Tel Batash III (Mazar and Panitz-Cohen 2001: Pls. 13:11; 23:8) and a bowl with a slight groove from Beth-Shemesh IIb (Grant and Wright 1938: Pl. 43:24). Several bowls found in Cave I in Jerusalem have the characteristic groove, but are smaller and deeper and are red-slipped and wheel-burnished inside and out or inside and partly outside (Eshel and Prag 1995: 219, Fig. 7:26-33; dated to the mid/late 8th century).

Like Bowl 3, the smaller, undecorated Bowl 3a became a common type in the 7th century at Tel Migne, Tel Batash and Mesad Hashavyahu (Mazar and Panitz-Cohen 2001: 46, type BL12, variant B); like Bowl 3, this type too is rare in Ashdod VII (i.e., Dothan 1971: Fig. 93:12).

Bowl 4 (Fig. 7.1:16-19; Pls. 28:2; 165:5; 166:1-4)

Bowl 4 is a small, thick-walled bowl with a shallow stance and a wide, very low ring base (rim diameter: 6-9 cm; height: 3-4 cm); one example (Fig. 7.1:18) has a narrower base. Two basic variations exist: a smaller bowl with a low carination (Fig. 7.1:16-17) and a larger one with a rounded profile (Fig. 7.1:18-19). Fig. 7.1:18 of the latter variation has a unique slight groove below its exterior rim, somewhat recalling Bowls 3 and 3a. Due to its small size, this bowl might be termed a votive.

This is the only bowl type in the sample that lacks parallels in other contexts. It is also the only vessel that appears to have been hand-made, based on its irregularity and non-standardized size. The fabric of these bowls also looks different from most other vessels, being brown and containing few dark-colored inclusions. As opposed to the fragmentary state of other bowl types, these were found intact; probably due their thick walls and small size. They were also found burnt on the inside and on the rim. Four complete and four fragmentary bowls of this type were found, comprising c. 1% of the indicative bowl sherds.

Exact parallels could not be found. A somewhat similar bowl was found at Gezer (S. Wolff, personal communication), dated to Iron Age II A. See also a hand-made votive bowl found in a 7th century dwelling at Tel Batash (Mazar and Panitz-Cohen 2001: Pl. 32:14) and a wheel-made bowl with a string cut base from Kuntillet 'Ajrud (Ayalon 1995: Fig. 3.15).

2. CARINATED BOWLS

Carinated bowls are far less common than rounded bowls at Yavneh and can be divided into two main groups: those of Assyrian inspiration (Bowl 5) and those that represent the continuation and development of the common S-shaped bowls of the Iron Age I (Bowls 6 and 6a).

Bowl 5 (Fig. 7.1:20; Pl. 166:5)

This is a small bowl (c. 11 cm rim diameter) with a sharp carination at or just above mid-body. The stance above the carination is everted and the rim top is thin and tapering; the base is rounded. Only one complete bowl of this type was found (Fig. 7.1:20), which is made of a grayish-brown clay with a grey core, containing a few large white inclusions; the feel of this fabric is 'sandy' and the bowl was burnt both inside and outside. Thirteen examples of this bowl were found, comprising c. 3% of the indicative bowl sherds. Of these, four were red-slipped inside and halfway out, while another was red-slipped and hand-burnished inside and halfway outside.

The shape and relatively fine make of this bowl ascribe it to the group related to the Assyrian Palace Ware of the 9th to 7th centuries. The bowls of this type in our region are almost all local imitations of the Assyrian carinated bowl, which appear in 8th century contexts and become more common in the 7th century (Mazar and Panitz-Cohen 2001: 43). It first appeared in Ashdod IX-VIII (Dothan and Ben-Shlomo 2005: 200) and was particularly common in Ashdod VIII and VII (Dothan and Freedman 1971: 134). A bowl with a slightly less emphasized carination, but with a rounded base was found at Kuntillet 'Ajrud (Ayalon 1995: Fig. 3:13). Petrographic analysis showed that it was made in the Shephelah (ibid.: 149). A somewhat smaller and deeper version of this shape is found in the late 8th century destruction level of Tel Batash III (Mazar and Panitz-Cohen 2001: Pl. 26:20-22). It is somewhat more common in the 7th century Batash II (ibid.: 44). The shape of Bowl 5 may be compared to Bowl 19 in Lachish IV (Zimhoni 1997: 100); note also similar, more delicate bowls of Group E in Lachish Locus 4421, which was dated to the first part of the 8th century (ibid.: 156). Thus, the beginning of the appearance of this type can be pegged to the early 8th century, until it became frequent in 7th century contexts (Mazar and Panitz-Cohen 2001: 43, with parallels; Dothan and Ben-Shlomo 2005: 202).

Bowl 6a (Fig. 7.1:21)

This is a medium-sized bowl (c. 15 cm rim diameter, c. 1:2.5 proportions) with a carination about one third of the way down and a flaring stance above it. The rim top is tapering or rounded and the preserved base is usually a ring base. Most of the bowls of this type that are red-slipped and burnished are so inside and outside down to the carination. Bowl 6a comprises c. 6% of the indicative bowl sherds.

Carinated bowls with this profile were common in various 10th-9th century levels in the Judean Shephelah and Negev, as well as in Philistia, such as Lachish V-IV (Zimhoni 1997: Fig. 3.21, type B-16), Beth-Shemesh IIB (Grant and Wright 1938: Pl. LXIII: 11-12), Tel Batash IV⁷ (Mazar and Panitz-Cohen 2001: 42; Pl. 28:1; type BL 27), Arad XII (Aharoni 1981: 183, Fig. 1:13) and Ashdod X-IX (Dothan and Ben-Shlomo: Fig. 3.82:20). See also bowl type 3.5 from Tel Safit A3 (Shai 2005: Pl. 2:6). Such bowls were found at Tel Hamid in 9th century contexts (S. Wolff, personal communication). This shape virtually disappeared by the end of the 8th century. It is notable that the size and proportions of most of the parallels are very homogeneous, suggesting a standardized production mode. The same can be said of the decoration, as many of these bowls bear red slip and hand burnish inside and outside to the carination.

Bowl 6b (Fig. 7.1:22-24)

This sub-type differs from BL6a in its upper stance; above the carination, the profile is vertical. The carination has a slight protrusion on the exterior, so that the upper stance looks like it was pushed in. Fig. 7.1:24 is unique in its particularly low carination. These bowls too are often red-slipped inside and partially outside. Bowl 6b comprises c. 5% of the indicative bowls. This shape can be compared to Bowl type 3.7 from Str. A3 at Tel Safit, although its upper part is somewhat shorter (Shai 2005: Pl. 2:8). See also bowls from Ashdod VIII (Dothan 1971: Fig. 39:12-13). A similar shape was found at Tel Hamid in 9th century Str. VII (S. Wolff, personal communication).

Bowl 7 (Fig. 7.2:1-2)

Only two examples of this bowl were found, with their rim and upper body preserved. The stance of this bowl is shallow, with straight sides and a rim that is either slightly squared (Fig. 7.2:1) or small and rounded on the outside (Fig. 7.2:2). Both examples were red-slipped with horizontal hand burnish inside and outside; the slip on the exterior of Fig. 7.2:1 is patchy.

This bowl shape begins to appear in 10th-9th century contexts in small amounts, such as Lachish V-IV (Zimhoni 1997: Fig. 3.4; Type B-1), Tel Beer Sheba VII (Herzog 1984: 47; Fig. 21:1, red-slipped and hand-burnished), Str. A3 at Tel Safit (Shai 2005: 105; Pl. 2:12; Bowl Type 6.2, undecorated; these are rare at Tel Safit). See also a bowl type defined as "shallow, open, slightly rounded" found in the transition from Iron I to Iron II at Dor (Gilboa 2001: Pl. 5.67:1-2). It becomes more common in the 8th and 7th centuries throughout the country. See 8th century comparisons from Tel Batash III (Mazar and Panitz-Cohen 2001: Fig. 24:16), Gezer VIB (Gitin 1990: Pl. 14:15), Jerusalem Cave II (Eshel and Prag 1995: Fig. 1) and Kuntillet 'Ajrud (Ayalon 1995: Fig. 3:6). This type of open, straight-sided bowl is not a common shape in Iron II Philistia (Mazar and Panitz-Cohen 2001: 49; Shai 2005: 105) and indeed, it is very rare in the repository pit.

⁷ While this bowl also appears in Tel Batash III, most of the examples come from constructional fills or from a locus dating to an early phase of this stratum (i.e., Mazar and Panitz-Cohen 2001: Pl. 28:1) and only small sherds were found in the late 8th century destruction.

3. OTHER BOWLS

The bowls described here were represented in the present sample by only one or two examples of each. It is very possible that further study will reveal that they are more frequent.

Bowl Fig. 7.2:3

A small bowl, with a rounded carination and a flaring stance above it. A row of shallow depressions running along the soft carination creates a look which apparently is an attempt to emulate metal work (i.e. Stern 1980: Fig. 6:4, Persian Period). This shape is related to local imitations of Assyrian bowls and is usually dated to the 8th and early 7th centuries (i.e., Pratico 1993: 41-42; Pl. 27:1-6).

Bowl Fig. 7.2:4

A small rim sherd of a shallow hemispherical bowl, with a row of small knobs running below the rim exterior; several shallow grooves are incised above these knobs, directly under the rim. The bowl is red-slipped and hand-burnished inside and outside. It can be compared to red-slipped and burnished bowls with knobs directly below the rim and with similar grooves from Tel Beer Sheba IX (Herzog 1984: 39, Fig. 17:14) and VIII (ibid: 47, Fig. 20:3). A similar bowl with two extant knobs below the rim is found in Tel Batash IV (Mazar and Panitz-Cohen 2001: Pl. 100:2). Knobs on the exterior of small bowls of various shapes can be found at Ashdod (Dothan 1971: Fig. 52:10, 15-16, 20, Str. VII; Dothan and Porath 1993: Fig. 45:11, Str. X-IX; Dothan and Ben-Shlomo 2005: Fig. 3.88:5, Str. IX-VIII). Many knobbed stands, as well as other objects with knobs found at Ashdod were understood as having “cultic affinities” (Dothan and Ben-Shlomo 2005: 213). Knobs are found on cult stands in the pit as well (Ziffer and Kletter 2007: 50, 53, 57).

Bowl Fig. 7.2:5

This bowl is somewhat similar to the stance of Bowl 1, although it is smaller and deeper and its base is rounded. It has one shallow groove incised under its rim exterior, similar to those found on Bowl 3. There is only one complete example of this type, though two other small rounded bases were found in Locus 15 which might have belonged to such a bowl. It is extremely burnt and thus difficult to tell if it had been slipped or burnished. There are few comparable bowls, including one from Yavneh itself (Kletter and Nagar in press: Fig. 29:1; with red slip and irregular hand burnish, Tomb 1003a). See also a bowl from Ashdod X-IX, red-slipped and painted with black concentric circles inside (Dothan and Ben-Shlomo 2005: Fig. 3.82:23). Bowl type 5 at Tel Safit, found in the late 9th century destruction layer, is somewhat similar, particularly the grooves on the rim exterior; it has a ring base (Shai 2005: Pl. 2:9). Note a comparable bowl shape with a slightly everted rim from an 8th century context at Tel Beer Sheba, defined as having Assyrian and Edomite characteristics (Singer-Avitz 1999: Fig. 9:19). A very similarly shaped bowl, covered with red slip and hand burnish, was found in a late 10th century context at Tel Rehov (Mazar et al 2005: 227, Fig. 13.24:6); see a similar bowl at Jezreel (Zimhoni 1997: 41, Fig. 2.5:3, undecorated). However, the geographic distance makes it difficult to determine if they are indeed comparable vessels, particularly in light of the rather simple shape.

Bowl Fig. 7.2:6

An almost complete profile of a softly carinated shallow bowl, with relatively thin walls. It is somewhat similar to the profile of Bowl 2, but its delicacy and size set it apart; it is undecorated. This basic shape is well-known in 10th-8th century contexts throughout the country, almost always treated with red slip and hand burnish (Mazar and Panitz-Cohen 2001: 44-45, with parallels). Compare this undecorated version with a bowl from Arad Str. XI (Herzog et al 1984: Fig. 9:2) and a group of bowls from Lachish Locus 4421, dated to the early 8th century (Zimhoni 1997: Fig. 3.61). A close comparison is found in Gezer VIA (Gitin 1990: Pl. 20:5).

Bowl Fig. 7.2:7

A small rim and body sherd of a simple open rounded bowl, somewhat similar to the profile of Bowl 2. It is undecorated and has a narrow bar handle applied under the rim exterior, of which one knob has been preserved. Bar handles on bowls are well-known during the entire Iron Age II (Amiran 1969: 199-200), but are very rare in the present sample. See similar bowls from Arad XI (Herzog et al 1984: Fig. 9:3) and Tel Batash IV (Mazar and Panitz-Cohen 2001: Pl. 6:4); both have red slip and hand burnish. A similar bowl with red slip and burnish and a bar handle was found in Locus 4421 at Lachish, dated to the early 8th century (Zimhoni 1997: 145; Fig. 3.60:1).

Bowl Fig. 7.2:8

A complete bowl with rounded sides and a broad round base, with an everted rim. It clearly could not stand steadily on its own and in fact, looks as though it was made to be a chalice bowl, but was never attached to a foot. It was much burnt, both on its surface and in section, so that it is difficult to tell if it had been slipped or burnished. No parallels were found for this bowl and the closest comparanda come from chalice Type 1 (see below).

Bowl Fig. 7.2:9

An almost complete profile of a medium-sized rounded bowl (c. 15 cm rim diameter), with a round-topped, hammer-head rim. It is red-slipped inside and partially outside. Similar bowls were found in various 10th-9th century contexts, such as Lachish V-IV (Zimhoni 1997: Fig. 3.15:2, 5); Tel Batash IV (Mazar and Panitz-Cohen 2001: 40-41; type BL 11); Gezer VIIA (Gitin 1990: Pl. 10:8) and Ashdod X-IX (Dothan and Ben-Shlomo 2005: Figs. 3.82:13; 3.83:2). A larger example is found at Kuntillet 'Ajrud (Ayalon 1995: Fig. 3:9-10) and in an early 8th century context at Lachish (Locus 4421; Zimhoni 1997:155; Fig. 3.67:1).

Bowl Fig. 7.2:10

An almost complete profile of an undecorated bowl with a soft carination underneath the rim; the rim is truncated and angled-in (cf., rim of Fig. 7.5:11), with two slight grooves below its exterior. Bowls with such a rim and often with fine grooves forming thin ridges under the rim exterior are well-known in 10th-9th century assemblages in the Shephelah and the Negev; these are often red-slipped and hand-burnished, for example: Beth-Shemesh IIb (Grant and Wright 1938: Pl. LXIII:17), Lachish V-IV (Zimhoni 1997: Figs. 3.8:17; 3.9:9-12), Tel Sera' D6 (Oren 1992: Fig. 7:4), Tel Batash IV (Mazar and Panitz-Cohen 2001: Pls. 7:3; 84:6); Tel Migne III-II (S. Gitin, personal communication), Arad XII (Aharoni 1981: Fig. 1:8). They are also found in Ashdod X-IX in (Dothan and Ben-Shlomo 2005: Fig. 3.82:14) and continue into Str. VIII (Dothan 1971: Fig. 37:15).

7.5. CHALICES

The chalice is a vessel that appears in substantial quantities both in domestic and cultic contexts. Chalices are often termed cultic, based on context and shape. Traces of burning inside and on the rims of many chalice bowls at Yavneh are evidence of burning of incense (see Namdar et al., Chapter 10 below). Many chalices have traces of burning on the exterior as well.

Table 7.4: Distribution of Chalice Bowls and Bases per Locus (Indicative Sherds)

Type	Locus 12	Locus 13	Locus 14	Locus 15	Locus 16	Total
CH1a	1	-	-	33	-	34
CH1b	1	-	1	14	-	16
CH1c	-	-	5	-	-	5
CH1d	-	-	21	-	12	33
CH2	2	1	20	-	1	24
CHA	-	-	209	53	72	334
CHA1	-	-	10	1	-	11
CHA2	-	-	4	-	-	4
CHA3	-	-	3	-	-	3
CHA4	1	-	22			3
CHB	-	-	177	148	70	395
CHB1	-	-	90			90
CHB2	-	-	12			12
Total	5	1	554	249	155	964

Chalices constitute 54% of the sample, making them slightly more common than bowls. This is based on the entire sherd count. Most of the chalices fragments were found in Locus 14 (1515), Locus 15 (970) and Locus 16 (815). A total of 3306 chalice fragments were counted, of which 964 were typologically indicative, comprising c. 29% (see Table 7.4). It is telling of the pattern of breakage in the pit that almost no chalice profiles (rim to base)

were found, although chalices constitute the most frequent vessel.⁸ This indicates that there might have been a more deliberate breakage of chalices than of other types. In a number of cases, it was difficult to decide if the sherd was a rim or the edge of the base. Notably, the rim and base diameter was very similar for most chalices. Often, trace of burning inside served as the criterion for sorting as rims of bowls rather than bases. For example, the rims of Chalice 1c (Fig. 7.2:13-14) are similar to the edge of the base of Chalice A2 (Fig. 7.3:5). When dealing with small sherds, it was often difficult to differentiate between them.

There is a degree of formal variation in both bases and bowls. It seems that there was a variety of bowl, foot and base shapes that were combined by the potters, so that different types of bowls were paired with different types of foot. This is true for chalice bowl Type 1, while chalice bowl Type 2 has only one type of foot (Type A). Thus, production of chalices was modular and base or bowl types were combined according to consumers' demands, cultic requirements, or individual creativity. However, despite this modularity, the size and capacity of most chalices is remarkably similar, aside from a few large exceptions. The most common rim diameter is 15-16 cm (for both types Chalice 1 and 2). A few exceptions are larger (25 cm, Fig. 7.2:13) or smaller (13 cm, Fig. 7.2:20). The average proportion of bowl diameter to vessel height is c. 1:1.5. This standardization, along with the homogeneity of fabric and surface treatment, and the vast quantities found, point to a centralized mass production with a high degree of specialization. The long-lived everted rim type (Chalice 1) continued in Philistia alongside a vertical rim type (Chalice 2) that is found only in this region from the Iron Age II A until the 7th century. The reason for the scarcity of the everted rim chalice (a shape originating in Canaanite ceramic forms: Amiran 1969: 68) by the late 8th century and its survival mainly in the region of Philistia in Iron Age II B is perhaps related to the mixed nature of the late Philistine material culture (Maeir and Shai 2006: 362).

Many of the chalices were covered with a whitish chalky coating (slip), although none were burnished; red slip is rare, aside from Chalice 1d. A portion of the chalices was painted, applied on top of the white slip background. However, it is difficult to determine exactly how many, since there is much post-depositional encrustation, along with the possibility that paint was applied after firing and thus has faded (Maeir and Shai 2006: 362). The painted decoration, mainly in red or black and red, is usually found on the bowl exterior (i.e., Fig. 7.5: 20-23, 26-27), although traces of paint could be discerned on the foot as well. The trait of painting the exterior of an open shape is typical of Philistine Bichrome ware. Such a decoration fulfills a function of "visual performance" (Mills 1999: 113) and indicates the use of the vessel for public drinking, incense burning, offerings or display, with the external decoration serving a signaling or emblematic role (Gilboa 2001: 404, 447). Another type of decoration on chalices is the application of hanging petals on the foot below the bowl.

The chalice typology developed for the present study treated the bowl and foot separately, due to the high degree of modularity noted above.

1. CHALICE RIMS AND BOWLS

Chalice 1a (Fig. 7.2:11; Pls. 28:1; 168:1)

This bowl has a carination that is generally just below mid-body and a rather long everted shelf-like rim that is almost horizontal. Chalices with this type of rim are known from late Iron Age I (i.e. at Tell Qasile: Mazar 1985a: Fig. 40:8) and Iron Age II A, i.e. at Beth-Shemesh II (Grant and Wright 1938: Pl. LXII: 48, 50, 53) and Tel Batash IV-III (Mazar and Panitz-Cohen 2001: Pl. 2:22, red-slipped, type CH6). At Beth-Shemesh, it was noted that this type of more horizontal shelf rim is typical of Str. IIa, while the carinated S-shaped chalice bowl (Chalice 1b below) is more typical of Str. III (Grant and Wright 1939: 135).

Chalice 1b (Fig. 7.2:12; Pl. 168:12)

This bowl has a softly carinated bowl with an everted rim, forming an S-shaped profile. The rim top is tapering or rounded. Chalices with s-shaped profiled bowls are well-known in Iron Age I throughout the country (Mazar 1985a: 49) and continue to be common in Iron Age II A 10th-9th century contexts, such as Lachish V (Aharoni 1975: Pl. 41:14-21), Beth-Shemesh IIa (Grant 1934: Fig. 6:3-4), Tel Batash IV (Mazar and Panitz-Cohen 2001: Pls. 82:15; 84:9-10), Tel Safit A3 (Shai 2005: Pl. 5:3, chalice Type 1, with a short, non-ridged foot); Tel Beer Sheba V (Aharoni 1973: Pl. 54:6-7), Ashdod X-IX (Dothan and Porath 1982: Fig. 8:7,10; Dothan and Ben-Shlomo 2005: Fig. 3.83:7-9) and a 9th century context at Tel Hamid, red-slipped (S. Wolff, personal communication). See also similar chalice bowls in northern Iron Age II A contexts, mostly with a short and ridged foot (i.e., Tel Rehov, Mazar et al. 2005: Figs. 13:23:7; 13:24:4; 13:35:9).

⁸ Fig. 7.2:11-12, 19 show almost complete profiles, but their bases are missing.

Chalice 1c (Fig. 7.2:13-14)

This bowl is similar to Chalice 1b, but its everted rim has a sharp, triangle exterior. This type is not common among the Yavneh *favissa* chalices.

Chalice 1d (Fig. 7.2:15-18)

These are very homogeneous in size and shape, with rounded sides above a very soft carination. The rim is elongated and down-turning outside and they are more thin-walled than the other types. All extant examples are red-slipped and hand-burnished. They were categorized as chalices due to the similarity to Chalice 1a and due to the fact that no complete bowl profiles with such a rim shape were found. However, since no chalice foot or base that is similarly red-slipped and burnished was found, the possibility exists that these belonged to bowls, possibly of a type seen in a 9th century context at Tel Safit (Shai 2005: Pl. 3:3, Bowl Type11.1) and at Tel Hamid in a 9th century context (S. Wolff, personal communication). See also a close comparison defined as a “chalice/bowl” from Ashdod X-IX (Dothan and Ben-Shlomo 2005: Fig. 3.69:23; see also Dothan 1971: Fig. 40:1, Str. VIIIb).

Chalice 2 (Fig. 7.2:19-25; Pls. 168:3-4; 169:1)

The profile of this chalice bowl is angled, with a sharp low carination and a vertical upper stance and plain rim. (Fig. 7.2:22 is fragmentary but appears to belong to this type). It is less common than chalice bowl Type 1 and the few more completely preserved examples show that it is paired with a tall non-ridged foot.

This bowl shape is found on the so-called “Musicians’ Stand” from Ashdod (Dothan and Ben-Shlomo 2005: Fig. 3.76-77), dating to the 10th century. Such chalices were found in the destruction debris of Str. A3 at Tel Safit (Maeir and Shai 2006: Fig. 7:8, painted red). This bowl type is also found in a later 7th century context at Tel Batash (Mazar and Panitz-Cohen 2001: 57-58, type CH 5) and Tel Mique (Gitin 1993: 253-254; Fig. 5a); with similar decoration as the 9th century chalice from Tel Safit. It thus seems that this particular bowl shape and tall, narrow unridged foot, as well as the decorative design, is a product of Philistia beginning in the 10th-9th centuries, which continued until the end of Iron Age II (Mazar and Panitz-Cohen 2001: 58; Shai 2005: 112-113, 150-151; Maeir and Shai 2006:359).

2. PETAL CHALICE (Fig. 7.2.28; Pl. 169:2)

This is the bottom of the bowl and the foot of a medium-sized chalice. Although the base is missing, the tapering foot is preserved down to the top of a flaring bottom, suggesting that this had been chalice base Type A1 (non-ridged). Only the bottom of the bowl is preserved and the slight angle at its bottom suggests that it might have Type Chalice 2. The join to the bowl has a ‘peg’ extending into the top of the foot. No clear traces of paint are seen, although several stains may indicate an original painted design.

Petals applied to chalices (as well as to stands and to architectural features) are well known from late Iron Age I until the end of the Iron Age II, but are more common in the late Iron I (11th century) and the early part of Iron Age II (10th-9th centuries) throughout the country. Selected examples of Iron II A petal chalices include a tall chalice painted in red, yellow and white in Tel Rehov V (A. Mazar, personal communication), a chalice from Kinneret/Tell ‘Oreimeh Str. V, with petals on both the foot and the bowl (Fassbeck 2008), a chalice from the late 9th century destruction debris of Str. A3 at Tel Safit (Maeir and Shai 2006: Fig. 7:2-3,6; the latter is fenestrated), and a fragment from Tel Batash IV (Mazar and Panitz-Cohen 2001: Pl. 9:5).

It seems that the petal chalices attributed to the latter Iron Age II (8th-7th centuries) were much less frequent and were concentrated mainly in the south. Many of these are not similar to our vessel, since their bowl and foot are separate (see the Arad sanctuary of Str. X: Singer-Avitz 2002: Fig. 13: “incense burner”; Kadesh Barnea: Cohen 1983: 18, Fig. 12, late Iron II). Other examples came from Samaria (Crowfoot et al. 1957: Fig. 25:10-11, 8th century) and Tel Mique (Gitin 1993: 253, Fig. 5b, 7th century).⁹

A unique feature is a shell-like ‘petal’ (Fig. 7.2:29; Pl. 170:1) that was attached to or part of a round vessel of a small diameter which was most likely a chalice foot. Thus is it similar to the chalice with petals in Fig. 7.2.28. It is not clear if it was attached onto the vessel, or if its edge formed part of the vessel’s side. Six such petals have been found. See the discussion of petal chalices above.

⁹ For the relationship between Iron II petal chalices and the similarly shaped metal *thymiateria* see Fassbeck 2008. It has been suggested that the first were less expensive substitutes for the last, although there are chronological and regional problems involved. The only metal *thymiaterion* that pre-dates the Levantine clay petal chalices comes from 11th century Cyprus and the earliest such vessel found in the Levant is dated to the 8th century (Stern 1980: Fig. 6:1). All other *thymiateria* were found in western Phoenician contexts, mainly in Spain and Portugal, and date from the late 8th century to the Persian Period. If the clay petal chalices were made after more expensive earlier bronze objects, none of the latter survived.

3. CHALICE FOOT AND BASE (Fig. 7.3)

The chalice feet and bases were divided into two broad categories based on the shape of the lower part of the foot; each category has several variations in size and shape. Base Type A is plain and non-ridged at its bottom, while base Type B is ridged or distended at the bottom of the foot. Both are almost equally common in the present sample (see Table 7.4). The ridged foot was common in Iron Age I (Mazar 1985a: 49) and continued to be the most common type on 10th-9th century chalices throughout the country (i.e., Tel Rehov, Str. V: Mazar et al. 2005: Fig. 3.24:4; Tel Beer Sheba Str. V: Aharoni 1973: Pl. 54:9); the foot on these is usually quite short. The non-ridged type became more common from the 9th century on in Philistia, i.e., Ashdod Str. X-IX (Dothan and Ben-Shlomo 2005: Fig. 3.83:7; Tel Safit Str. A3: Maeir and Shai 2006: Fig. 7.2-3, 8-9).

It should be noted that there were also a number of additional variations, such as a slight rounded thickening at the edge of the base (i.e., Fig. 7.3:13).¹⁰ It does not seem that these variations are the result of chronological differences, since the different traits are combined in various ways, showing that they probably co-existed.

Type A: Smooth, Non-Ridged Foot

This type is further divided into 4 subtypes:

A1 (Figs. 7.3:1-4; Pl. 170:2): The foot is short (up to 13 cm high) with a flaring bottom; it tapers from the base up to the join to the bowl. The average diameter of the base is: 13 cm. Sometimes, the base edge is somewhat angled instead of softly flaring (Fig. 7.3:1, 3).

A2 (Fig. 7.3:5): The foot is similar to A1, but at the edge of the base is a sharp, upturning ridge. Compare to Ashdod Str. X-IX (Dothan and Ben-Shlomo 2005: Fig. 3.69:24).

A3 (Fig. 7.3:6): The foot is short and the bottom is flaring. As opposed to the tapering types (A1-2), the foot is straight and narrow.

A4 (Fig. 7.3:7; Pl. 170:3): The foot is similar to type A3 – straight and narrow, but tall, c. 17.5 cm high.

Type B: Ridged Lower Foot

This type is further divided into 2 subtypes:

B1 (Fig. 7.3:8-10): The foot is short (10-12 cm.) and tapers up towards the join to the bowl. The bottom of the foot is distended to form a ridge above the flaring base. Some ridges are slight (Fig. 7.3:8-9) and some are more distended or swollen (Fig. 7.6:10).

B2 (Fig. 7.3:12): The foot is high (17-20 cm) and tapers up towards the join to the bowl. These are relatively rare. One example (Fig. 7.3:12) has a sharp upturning edge at the base, similar to type A2 (see above).

Various Other Chalice Bases

One (Fig. 7.3:12) is a short flaring base rising to a wide cylinder (10 cm.) diam.; it is painted in red and black on a white-slipped background. Another small fragment (Fig. 7.3:13) belongs to a broad base with a low ridge above its edge.

4. FENESTRATED CHALICE (Fig. 7.4:1; Pl. 173:1)

This is the upper foot and joint to the lower bowl of a chalice, with an upper part of a window cut out from the foot. The bowl is preserved up to its carination and it seems that it was similar to our Type 1a (see Fig. 7.2:11), although it could also belong to Type 2. The foot widens to a narrow shoulder below the narrow join between it and the bowl; the join itself is marked with a slight ridge. This feature somewhat recalls the 'Musicians' Stand' from Ashdod X-IX, which has a ridge on the narrow neck below the join of the foot to the bowl, as well as the widened shoulders, below which the windows where the musician figures appear are cut (Dothan and Ben-Shlomo 2005: 180-184). Such a ridge is a relatively rare feature on the upper chalice foot; see an example in Tel Batash IV (Mazar and Panitz-Cohen 2001: Pl. 83:10-11, red-slipped). Such a short shoulder, not found on other chalices in the Yavneh sample, is also reminiscent of the upper part of the foot of the 7th century chalices found at Tel Batash and Tel Migne (see above).

Small or medium-sized fenestrated chalices are not common and the few parallels belong to southern sites. Chalices with windows cut out of the distended lower part of the foot were found in Str. A3 at Tel Safit (Shai 2005: Pl. 5:6; Ornan 1986: 105). These also have petals, similar to our Fig. 7.2:28. A group of fenestrated chalices were found in the cultic *favissa* at 'En Hazeva, dated to the late Iron Age II (Cohen and Yisrael 1995: 27; Ben-Arieh in press). Fenestrated cylindrical stands with bowls attached to their top answer the morphological description of a

¹⁰ No warped chalices such as those from Ashdod X-IX and Lachish V (Dothan and Ben-Shlomo 2005: 191) were identified among the Yavneh chalices.

chalice with a fenestrated foot; however, even if they fulfilled the same function, these are generally much larger and heavier objects and are often found with separated foot and bowl. The feature of cut-out windows is shared with many of the Yavneh cult stands (see Ziffer, Chapter 5).

5. LARGE FENESTRATED ROUND STANDS (Fig. 7.4:2-3; Pls. 170:4; 171-172)

Two fragmentary round wheel-made stands, whose tall foot had fenestrated openings, were found in the repository pit. These are large, heavy and thick-walled vessels of which only the foot and/or base is published here. The other parts were perhaps more fragmentary and not highly distinctive, remaining in baskets not yet restored. Such vessels can be open at both ends, with a separate bowl placed on the top; or open only at the bottom, with an attached bowl at the top. The fragmentary nature of our examples precludes knowing the type of bowls they had. Though one may call such vessels (with attached bowls) chalices, they are different from the usual, much smaller chalices discussed above, and we will call them here stands. Mazar (1980:94) noted that stands with attached bowls were less common than open-ended cylindrical stands. The reason for this might be practical, as one could replace the separate bowl if damage occurred, but if the bowl was an integral part of the stand, any crack or break in any part of the object would mean loss of the entire vessel.

The first fragment (Fig. 7.4:2; Pl. 171) is of a cylindrical foot with two oval windows, facing each other. The windows are somewhat irregular in size (extant height 27.5 cm; 10 cm diameter). The second fragment (Fig. 7.4:3; Pl. 172) is of a cylindrical foot with flaring base (cf. Chalices base A2 above) with three triangular windows, not equidistant (extant height 25 cm high; 13 cm. diameter).

Cylindrical cult stands, with or without fenestration, are well-known in the ancient Near East from as early as the third millennium BCE, with a wide distribution. They become relatively common at various sites throughout the country in the late Iron Age I (i.e., Tell Qasile X, Beth-Shean Upper VI, Megiddo VI) and early Iron Age II A (Ashdod X, Beth-Shean V, Megiddo IVB-VA; Lachish V and Tel Amal); see Mazar 1980: 94-95, Ben-Arieh (in press) and Fassbeck 2008 for additional references. The cylindrical stands from the Str. V shrine at Lachish (Aharoni 1975: Pl. 43:3-6) were found together with chalices of our bowl Type 1 and base Types A and B (ibid.: Pl. 42:14-21). Mazar notes that following the 10th century, such stands, with or without windows, become less frequent (Mazar 1980: 94). It seems that the late Iron II examples include only southern sites, such as Tel Beer Sheva II (Aharoni 1973: Pl. 76:2, with very small holes), 'En Hazeva in the 7th century (Ben-Arieh in press), Horvat Qitmit (Beck 1995: Fig. 3.3-4; 3.14; Freud and Beit-Arieh 1995: Figs. 4.4:1-7; 4.9:46; 4.16:23), and Cave I in Jerusalem of the second half of the 8th century (Eshel and Prag 1995: Fig. 31:12 and Fig. 30:13, an open-ended cylinder with handles).

The large cylindrical stands/chalices are scarce in the sample from the pit. Perhaps they did not play a central role in the cult practiced in the Yavneh temple, or this scarcity is due to other reasons, be they chronological, regional, or simply the limited nature of the sample in the present study.

7.6. CLOSED VESSELS

Altogether, the closed vessels in the Yavneh pit are very rare and amount to less than 1% of the assemblage (see Table 7.1). Almost all are small juglets of a limited number of types. The few other closed vessels included sherds of a flask, bottle, pyxis, jug and possibly an amphora.

Table 7.5: Distribution of Closed Vessel Types per Locus

Type	Locus 13	Locus 14	Locus 15	Total	%
Black juglets	40	6	64	110	68
Hybrid juglets	6	2	4	12	7
Imitation B.O.R. juglets	-	3	18	21	13
Juglets (body sherds)	-	18	2	20	12
Total	46	29	88	163	100

1. BLACK JUGLETS (Fig. 7.5:1-10; Pls. 28:6-7; 173:2-4)

There are two main sub-types of the so-called black juglet and among these there are a number of variations.

Type 1: This juglet stands 7 to 9 cm tall, and in most cases is black-slipped and hand-burnished to a shiny finish. The body is rounded and the neck is narrow and slightly flaring. This type is found with two different bases:

tapering (Fig. 7.5:2) or rounded (Fig. 7.5:3-4). There are two variations of the handle placement: 1a: handle from just below the rim (Fig. 7.5:3-4; Pl. 28:6-7) and 1b: handle from the neck (Fig. 7.5:1-2).

Type 2: This juglet is smaller, standing 5 to 7 cm tall; it too is black-slipped and burnished, although several examples were plain or red-slipped. These are found mostly with a squat, bag-shaped body (Fig. 7.5:7-10), and less frequently with a rounded body (Fig. 7.5:5), sometimes with a tapering base (Fig. 7.5:6). As in Type 1, there are two variations: 2a: handle from just below the rim (Fig. 7.5:7-8); 2b: handle from the neck (Fig. 7.5:5-6).

The black juglet is the most common small closed vessel in the present study; 110 indicative pieces were found, representing 68% of all the closed vessels (Table 7.5).¹¹ As seen in Table 7.6, most of these (61%) belong to the somewhat larger Type 1; of these, 44% lacked the indicative neck, while 10% had their handle extend from below the rim and 7% from the neck. To the smaller Type 2 belong 21%; of these, 12% have a rim handle and only one example has a neck handle. Among base fragments, the rounded base is more dominant than the tapered one (16 as opposed to 3). Most juglets were black-slipped and burnished to a polish, while several had prominent vertical burnish lines. One example had irregular burnish on the black slip. Fifteen of the 110 were red-slipped and half of these had hand burnish as well. Seventeen were either plain or had a light self-slip. One juglet (Fig. 7.5:4) had unique rounded gouges chiseled after firing, arranged in a row around the entire lower body.

The black juglet was a common vessel throughout the country in domestic, cultic and funerary contexts in Iron Age II A and reached the peak of their appearance in Judah during the 8th century. After this, their numbers decreased and they were found mainly in the 7th century Judean south. It seems that they were less common in Iron Age II B Philistia as opposed to Judah (Mazar and Panitz-Cohen 2001: 127; Shai 2005:130 for its infrequency in the 9th century destruction level at Tel Safit), although since small closed vessels were rare in the Yavneh sample in general, we cannot say whether this trend characterized the pit as well.

Table 7.6: Distribution of Black Juglet Types per Locus

Type	Locus 13	Locus 14	Locus 15	Total	%
BKJT1	26	-	22	48	
BKJT1a	1	1	9	11	10
BKJT1b	-	-	8	8	7
BKJT2	-	5	4	9	8
BKJT2a	-	7	6	13	12
BKJT2b	-	1	-	1	1
BKJT _x *	-	-	16	16	15
BKJT _y *	-	-	4	4	3
Total	27	14	69	110	100

Legend: * bases only; x = round base; y = tapering or 'button' base.

A handle extending from the neck and a rounded body are considered a chronological indicator of the earlier part of the Iron Age II sequence (10th to mid 8th centuries). The handle extending from the rim and a smaller bag-shaped body, often with a tapering base, are thought to be typical of a latter period (late 8th-7th centuries) (Zimhoni 1997: 159). However, this progression is not necessarily strict and the 'later' type can be found in earlier contexts and vice versa. There is no clear chronological cut-off point when the 'early' type is replaced by the 'later' type; this must have taken place gradually and concurrently during the course of the 9th-early 8th centuries. For example, a black juglet in a secure 9th century destruction level at Tel Rehov (Str. IV) has its handle drawn from the rim and a small squat body with a 'button' or tapering base (Mazar et al. 2005: Fig. 13.36:12); see a similar example found in the contemporary destruction level at Tel Jezreel (Zimhoni 1997: Fig. 2.9:46). A small squat bag-shaped body (more typical of the late type), with its handle from the neck (more typical of the early type), is found on a black juglet in Arad XII (Herzog et al. 1984: Fig. 5:10). Zimhoni (1997: 159) noted that both the early and the late types appear together in various Iron Age II tombs at Lachish. The same is true for the 9th century destruction debris of Tel Rehov Str. IV (Mazar et al. 2006: Fig. 13.36:11-12). It seems that both types together appear in 9th and early 8th century contexts. This 'mix' is a characteristic of the black juglets in the sample of the present study and points to this as the date for our black juglets.

¹¹ It must be noted that since small juglets are very delicate, the excavators tried to separate juglet sherds from the general pottery baskets in order to preserve them; hence in the entire favissa, the percentage of the juglets would probably be even lower.

6.2. HYBRID JUGLETS (Fig. 7.5:11-15; Pls. 173:5-6; 174:1)

This is the only juglet type in the sample that is not paralleled elsewhere. It is c. 6-7.5 cm tall and is designated a 'hybrid' vessel since its upper part is reminiscent of the small imported Black-on-Red (B.O.R.) juglet, while its body is similar to the local black juglet. The rim is flaring and there is a ridge at mid-neck, from which the handle extends down to the shoulder. This trait is similar to the upper part of the imitation Black-on-Red juglets described below, but the latter has a longer and straighter neck and it is slightly larger. The body is rounded (Fig. 7.5:11) or bag-shaped (Fig. 7.5:13-14) and the base is rounded. Most of these juglets were not decorated, aside from four that were red-slipped; one of these is also painted with thin black horizontal lines on the shoulder and the rim (Fig. 7.3:15; this juglet lacks the neck ridge; cf. Fig. 7.5:14). Only 12 juglets of this type were found; six in Locus 13, two in Locus 14 and four in Locus 15 (Table 7.5). The only possible comparisons come from Ashdod IXVII (Dothan and Ben-Shlomo 2005: 211, 220, Fig. 3.94:5; 3.102:3, red-slipped and painted in black, defined as a "local imitation of the Cypriot Black-on-Red juglets"; see also Dothan 1971: Fig. 50:13, 15).

6.3. IMITATION BLACK-ON-RED JUGLETS (Fig. 7.5:16-19; Pl. 174:18)

These juglets have an ovoid body and small flattened base. The rim is flaring or everted and horizontal. The ridge at mid-neck is not sharp and the handle extends from the ridge (in two cases, the neck ridge was lacking). The neck itself is long and narrow. While no complete profile has been preserved, the affinity to the shape and decoration, as well as decoration (burnished red slip with occasional dark painted horizontal bands) of the imported B.O.R. juglet is clear. In several cases, the vessel is not slipped, but the clay itself had a reddish tint, lending it a red-slipped look. It seems that the juglets were 9-10 cm high; the rim diameter is 3-4 cm.

Twenty-one examples were found, making it the second most common small closed vessel following the black juglet (Table 7.5). These juglets were found only in Loci 14 and 15 in the present study. Few parallels could be found for this type, which recalls the larger jugs with horizontal 'mushroom' rims that are common in the group of 'Achziv Ware' made in the Phoenician tradition (Amiran 1969: 273, Pl. 92:10, from a tomb at Achziv). See a group of eleven juglets from Tel Beer Sheva II that are defined as imitations of Black-on-Red juglets (Singer-Avitz 1999: 28, Fig. 8:20).

6.4. VARIOUS OTHER CLOSED VESSELS

Only miniscule amounts of other types of closed vessels were found in the present sample.

Amphoriskos (Fig. 7.5:20)

The small rim/neck fragment does not join the shoulder and handle fragment, though it is clear that both belong to the same vessel. The rim is rounded outside with a concave interior and the neck is tapering. The shoulder is short and angled, with a loop handle extending from the angle down to the upper body. One handle has been preserved, but it seems that it originally had two. A horizontal red band is painted on the shoulder.

Jug (Fig. 7.5:21)

A rim, neck and shoulder fragment of a jug, with a slightly inturning rim that is thickened inside. A loop handle extends from the rim to the shoulder. This is a well-known type that is common in the southern coastal region, particularly at Ashdod from Str. X to VII. It is found in Str. IV-II at Tel Batash, where it was most common in 8th century Str. III (Mazar and Panitz-Cohen 2001: 111-112, with references and additional parallels). A large amount of such jugs was found in the late 9th century destruction debris of Str. A3 at Tel Safit, where it was suggested they might have been used as cooking jugs, following the Iron I Philistine culinary practice of using such vessels for their cuisine (Killebrew 1999; Ben-Shlomo et al. 2008). If so, this would represent the only cooking pot (fragment) in the pit assemblage under study. However, this is far from certain and it is most likely that the present item was used as a jug, not as a cooking pot.

Jug (Fig. 7.8:22)

The rim of a narrow-rimmed jug with a multi-ridged exterior; the neck below is narrower. Such ridged rim exteriors are well known in southern coastal jugs and amphorae, with different variations: wide (Tel Batash IV-III: Mazar and Panitz-Cohen 2001: 114-115, type JG23; Ashdod X-VIII, particularly in vessels belonging to the "Late Philistine Decorated Ware", Dothan and Porath 1982: Fig. 14:10; Dothan and Ben-Shlomo 2005: Fig. 3.73:2) and narrow (Mazar and Panitz-Cohen 2001: 116-117, type JG 13). The narrow version is more similar to the rim under discussion. It has parallels in 9th to 7th century contexts, such as Tel Safit Str. A3 (Shai 2005: Pl. 10:2); Ashdod VIII (Dothan 1971: Figs. 45:30; 50:19); and Tel Batash III-II (Mazar and Panitz-Cohen 2001: Pls. 21:23; 61:7). See also similar rim profiles on trefoil jugs from Arad X-IX (Herzog et al. 1984: Figs. 12:12; 18:7).

Pyxis (Fig. 7.5:23-24)

Two body fragments of pyxides were found in the present study. One (Fig. 7.5:23) has a box-like shape, with a carinated shoulder, square body and carination at the lower body; the neck and base are missing. One horizontal handle placed on the lower shoulder remains, though it is clear that originally there had been two. A thin black band is painted around the body near the lower carination. The other pyxis (Fig. 7.5:24) is smaller, with a rounded body; the rim and base are missing. Two small pierced handles are placed on the sloping shoulder.

The pyxis is a common vessel in the Canaanite ceramic repertoire, having been introduced from the Aegean in the Late Bronze Age. It continues to be found throughout the Iron Age I and II A, after which it greatly decreases in number. The shape of the larger box-like pyxis is similar to the typical Late Bronze Age type and continued into Iron I, i.e., Tell Qasile XI (Mazar 1985a: Fig. 30:20). The rounded shape of the smaller pyxis (Fig. 7.5:24) is rare, as most pyxides of Iron Age I-II have bag-shaped bodies; for 10th-9th century examples see Tel Batash IVB (Mazar and Panitz-Cohen 2001: 132, Pl. 5:20); Tel Rehov IV (Mazar et al. 2006: Fig. 13.36: 13) and Tel Safit Str. A3 (Shai 2005: Pl. 12:6). A close parallel with a rounded body was found at Tell Qasile IX (Mazar 1985a: Fig. 52:7). Thus, both pyxides are not typical of the Iron Age II A, but resemble Iron Age I shapes, paralleled only at Tell Qasile.

Flask (Fig. 7.5:25; Pl. 174:3)

This is the upper part of a small flask, with a narrow neck and flaring rim; two loop handles extend from the upper neck to the shoulder. The flask is red-slipped and hand-burnished, with traces of two black concentric circles painted on one of its faces. The shape of this flask is typical of the Iron Age I – a small vessel with a lentoid body made on a wheel, with the neck inserted separately (Panitz-Cohen 2006: 115-116). Flasks became rare following the 10th century (Mazar 1985a: 77). A close parallel to our flask's shape and decoration is found in Ashdod X (Dothan 1971: Fig. 74:15). A similarly-shaped flask in the late 9th century destruction debris of Tel Safit Str. A3 had black concentric circles, but no red slip (Shai 2005: Pl. 12:5).

The red slip and black paint on our flask is the only example of such a decoration found in the study. It recalls the style that began in Iron I at Tell Qasile (Mazar 1985a: 83-84) and developed in Iron II A, termed "Ashdod Ware" or "Late Philistine Decorated Ware" (Ben-Shlomo et al. 2004).

Juglet/Flask (Fig. 7.5:26; Pl. 174:4)

This is a small round body with rounded base, forming a spherical shape; its upper part is missing. It is painted on one face with thin black concentric circles in two groups; the area between the two groups is painted red. The fabric is relatively light-colored, but it is not white-slipped. However, the effect somewhat recalls the look of Philistine Bichrome. No parallels were found for this shape, although it may be possible that it was an attempt to imitate a Cypriot barrel flask (to be published by Smith in the future). Such an imitation was found in a 10th-9th century context at Tell el-Hamah (Cahill 2006: 442, Fig. 8:16).

Bottle (Fig. 7.5:27; Pl. 174:5)

This is a small and delicate vessel with a wide base and a body that tapers upwards; it is broken at the narrow spot where it seems the neck would be. It is made of a light-colored and well-levigated fabric and is painted with four thin black horizontal lines. Although the general impression of this vessel recalls Cypriot White Painted wares, this shape is not known (A. Gilboa, personal communication).

7.7. DISCUSSION AND CONCLUSIONS

As noted above, the goals of the present study are to assess the chronological framework of the Yavneh *favissa*, to understand how it was formed, what is the relationship between the 'plain' pottery and the other cultic finds, and to shed light on the nature of Philistine material culture in Iron Age II. All these goals are interrelated, as understanding of the formation processes also has a temporal dimension, and the relationship between the finds is a component of Philistine material culture.

1. FORMATION PROCESS — BREAKAGE PATTERNS

It is difficult to explain how the 'plain' pottery found in the pit moved from its systemic context (Schiffer 1987: 3-4) to the pit. The very fragmentary state of most of the pottery, along with the low restoration rate,¹² point to a

¹² It should be kept in mind that only a small sample was restored. A higher restoration rate could be possible for all the baskets together. However, such attempt at restoration will be extremely painstaking, in light of the many thousands of small sherds.

situation where the vessels were probably broken before having been deposited in the pit. It can be assumed that if complete or near complete vessels were thrown into the pit and broke as they impacted, we would have found larger sherds, as well as more restorable items.

The question remains if the vessels were broken during routine usage in the temple or if they were deliberately broken. The latter seems more likely, as a typical routine breakage pattern generally does not yield fragmentation into such a huge amount of consistently small pieces (Schiffer 1987: 268). High breakage rates are dependent on various factors, including intensity of use, the cost of replacement, the presence of children and animals, the size and weight of the vessel, *inter alia*; most of these factors are relevant in a household context (Rice 1987: 298-299).

Since it is most likely that the bowls and chalices in the pit had originally been offerings in a temple used for rituals, they were not subjected to the effects of these factors. The deliberate breakage might have been part of the ritual itself, confining used vessels to obsolescence (i.e., Leviticus 6:28). This necessitated the acquisition of new vessels, which would partially explain the vast quantities of ceramics found in the pit.

The chalices were found broken into relatively fewer and larger pieces than the bowls. This is most likely due to their heavier stance, which made them more durable. Like the bowls, the chalices appear to have been broken deliberately, as there is a wide range of fragments (such as rims, bowl bodies, join of bowl to foot, semi-circular fragment of foot, bottom of base, bottom of foot and top of flaring base). If vessels were broken by use, we would expect a consistent breakage pattern where most of the breaks are at the join between the bowl and the foot. While such breaks are common, the plethora of other breaks seems to support deliberate shattering.

While most of the bowls and chalices were found broken into numerous small pieces, the closed vessels were found more complete, due to their much smaller size. However, many of them are small and delicate, particularly the imported Cypriot wares, and we might expect more breakage. It seems that such vessels were discarded more carefully.

2. FORMATION PROCESS – DISTRIBUTION PATTERNS

When looking at the distribution pattern of the bowls and chalices (Table 7.7), it can be seen that in the lowest layer (Locus 16), chalices are overwhelmingly predominant. In layer II (Locus 15), bowls are clearly the majority, while chalices are less frequent, although still comprising 28%. In the uppermost layer (Locus 14), chalices are by far the most frequent find while bowls are rare (7%).

Small closed vessels are distributed equally in the pit. Different patterns were noted for the distribution of the cult stands in the pit (see Kletter, Chapter 4 above). Although, of course, the possibility exists that this is a random pattern, it is more likely that the distribution data points to a deliberate and supervised disposal, first mostly of chalices, then of bowls, and then overwhelmingly of chalices on top. Small amounts of small closed vessels were cast into the pit throughout. However, it is difficult to determine what this pattern means. Were the various vessel types used in different parts or rituals in the temple, or relating to the *genizah* process?

Table 7.7: Distribution of Bowls and Chalices per Locus

Class/Locus	Locus 14		Locus 15		Locus 16	
	N	%	N	%	N	%
Bowls	111	7	2462	70	36	4
Chalices	1514	91	971	28	814	96
Small closed vessels	29	1	89	2		
Total	1654		3522		850	

Percents rounded off.

3. FORMATION PROCESS — DEPOSITION RITUALS

Another question is whether any particular ritual accompanied the burial of the objects in the pit. The suggestion that the vessels were deliberately broken and discarded would constitute, in and of itself, a deposition ritual. Many bowls and chalices bear traces of burning inside that are most likely the result of their use. However, the traces of burning identified on the exterior of many vessels might represent intentional burning when their deposition took place (although the possibility was also raised that these traces could have resulted from destruction by fire of the temple).

The gray ash layer in Loci 15 and 13 is enigmatic. It is likely that the bowls were deposited after having been broken. Perhaps the burning that resulted in the grey ash layer was deliberate, perhaps a way to ritually purify or to nullify the discarded vessels at the time of their *genizah*? Or, could the ash have been the product of some

incendiary ritual in the temple that was brought to the pit (in cloth sacks or large vessels) together with the smashed vessels, to be ritually buried too?

4. THE DURATION OF DEPOSITION

It is notable that there was no deliberate separation between the ‘plain’ pottery vessels and the cult stands and fire pans, and they were found mixed together in all loci. Assuming that disposal of sacred artifacts was not a haphazard or incidental act, but rather an intentional choice, this suggests that all elements in the pit are contemporary and that deposition apparently had taken place in one major episode. This is also the view of the excavator (Kletter, Chapters 2 and 4 above). If this had been a refuse pit used over an extended period of time, we would expect to see a different pattern of layers, perhaps more horizontal, with packed earth or other material such as lime or stones, separating the episodes of disposal. Moreover, if the period of deposition was extensive, we could expect to see a more extensive typological development, as well as a greater diversity of types (although the latter is also related to the original use-function). Low artifact diversity such as that found in the Yavneh pit generally reflects “the deposit of primary refuse or discrete deposits of secondary refuse”, as well as often being the result of “highly specialized activities” (Schiffer 1987: 282).

Assuming that deposition into the pit took place as a concentrated effort within a short period of time raises the question of the chronological range of the assemblage – whether the vessels that accumulated in the temple storerooms did so over a long or short period of time (see more below).

5. THE ‘PLAIN’ POTTERY AND PHILISTINE IDENTITY

The question of the nature of Philistine identity and culture following the initial phases of Philistine migration, settlement and acculturation in the 12th-11th centuries has been widely discussed (i.e., Gophna 1970; Dothan and Gitin 1994; Ehrlich 1996; Gitin 1998; 2003; Kletter 1999; Machinist 2000; Maeir 2001; Ben-Shlomo et al. 2004; Shai 2005; Kletter and Ziffer 2007; Kletter, Ziffer and Zwickel 2006; Ben-Shlomo et al. 2008). The attribution of the Yavneh cult stands to the Iron II Philistine culture was discussed at length in this volume (See chapters 1, 5 and 12). It is not only the geographic region of Philistia that defines the context of the Yavneh pit as ‘Philistine’, but also the qualities that comprise the material culture, particularly how they contrast with the material culture traits from neighboring regions, particularly Judah (Kletter 1999). Already for the second half of Iron Age I, these qualities are defined as hybrid (Mazar 1985b), reflecting processes of acculturation and “creolization” that the Philistines underwent during the Iron Age II (Ben-Shlomo et al. 2004: 20, 28). Thus, alongside traits that echo the Western origin and the particular adaptation of the Philistines to the Levant in Iron Age I, Philistine Iron Age II material culture incorporates additional influences from its neighbors.

The ‘plain’ pottery in the pit that is the subject of this study has its closest comparisons to the pottery from sites in Philistia, first and foremost from Ashdod, but also from Tel Safit, Tel Batash, Tell Qasile, Tel Migne and Tel Hamid (Table 7.8). While a number of types and characteristics (i.e., Bowl 1, Bowl 6, red slip and hand burnish inside and halfway outside the bowl, multiple grooves under the rim exterior) are also known from sites in the Judean Shephelah and Negev, these parallels are limited mainly to Iron II A contexts and much less to those that continued into the late 8th century (aside from the black juglets and Bowl 7). Most of these types are also paralleled in Philistia in Iron Age II A (see Table 7.8). For example, Bowl 6a is a type that hardly continued past the 9th century and appeared at both Judean and coastal sites. On the other hand, Bowl 3 was found mainly in the 9th and 8th centuries (with a later appearance in the 7th century) and most of its parallels are southern coastal, with only sporadic appearances at Judean sites.

It has been suggested that during the period of the United Monarchy, Philistia was subordinated to Judean rule and/or influence (Mazar 1985a: 127-128; Gitin 1998: 176). This might explain why there is a higher degree of ceramic affinity in the first phase of Iron Age II between Judean sites (such as Lachish, Beth-Shemesh and Arad) and southern coastal and inner coastal sites (such as Ashdod, Tell Qasile, Tel Batash and Tel Safit). Later, Philistia became more independent and played an important international economic role, particularly during the period of Assyrian intervention (Gitin 1989: 41-43; 1998: 176). At that time, regionality became more pronounced and the pottery of Philistia was more well-defined as opposed that of Judah, so that southern coastal types are easily identified at inland sites, for example at Arad X-VIII (Singer-Avitz 2002: 161), Tel Beer Sheba II (Singer-Avitz 1999: 21-30; cf. Mazar and Panitz-Cohen 2001: 158).

There is no “Late Philistine Decorated Ware” in the Yavneh pit, aside from possibly one juglet or flask sherd (Fig. 7.5.26). This ware is considered one of the hallmarks of continuing Philistine identity in Iron II (Ben-Shlomo et al. 2004). This is not a chronological issue, as this ware developed from the late Iron I well into Iron II. It seems that the reason for its absence in the repository pit is that the overwhelming majority of “Late Philistine Decorated Ware” is medium and large vessels, such as jugs, amphorae and kraters (Ben-Shlomo et al. 2004; Shai

2005: 140-146). These vessel types are not found in the pit, aside from isolated fragments. The covering of most of the chalices with a whitish slip and their red and black decoration can be viewed as a continuation of Iron I Philistine decorative tradition (Maeir and Shai 2006: 364).

6. CHRONOLOGY

Using pottery alone is a hazardous way to determine absolute chronology. However, in many cases this is the only avenue open to the archaeologist. Also, methodically one must date each component in an assemblage independently, only then try to conclude its date. Careful consideration of the 'plain' ceramic assemblage as a whole is the basis of the suggested chronological framework. Both quantitative and qualitative data are taken into account, though due to the special nature of this context, such criteria are to be understood differently than in a more routine domestic context.

We hasten to add that the conclusions here are preliminary; we hope to be able to study a much larger sample of pottery in the next stage of research, which may provide more accurate results.

Table 7.8: Distribution of Parallels – Bowls

Site/Type	BL1	BL2	BL3*	BL 3a	BL5	BL6a	BL6b	BL7
PHILISTINE SITES								
Ashdod X-IX	X	X	X	X		X		
Ashdod VIII			X		X		X	
Tel Safit A3			X			X	X	X
Tel Batash IV	X	X				X		
Tel Batash III			X	X	X			X
Tell Migne/Ekron III-II			X	X				
Tell Qasile X	X							
Tell Qasile IX	X	X						
Tell Qasile VIII		X						
Tel Hamid VII			X				X	
JUDEAN SITES								
Arad XII-XI						X		
Arad X								X
Arad IX								X
Tel Beer Sheba.VIII	X					X		
Tel Beer Sheba VII								X
Tel Beer Sheba II					X			X
Bir es-Saba ^c				X				
Beth-Shemesh IIb				X		X		
Lachish V	X	X				X		X
Lachish IV	X	X			X	X		X
Jerusalem Ophel			X					
Jerusalem Cave I				X				
OTHER SITES								
Gezer IX	X					X		
Gezer VI			X					X
Kuntillet 'Ajrud					X			X
Ruqeish			X					

* does not include parallels to the 7th century version of this type.

Examination of the parallels to the bowls (Table 7.8) shows that the closest affinity to the Yavneh pit are Ashdod Str. X-VIII (10th-9th centuries), particularly Locus 5117. Other close comparisons are Tel Safit Str. A3 (late 9th century); Tel Batash Str. IV-III (10th-8th centuries) and Lachish Str. V-IV (10th-9th centuries). Thus, the maximum possible chronological range covers some 150 to 200 years, including types that existed during all of this period (i.e., the black juglet and the chalices), alongside shorter-lived types (i.e., Bowl 6a, b, earlier in the spectrum and Bowl 5, in its later end). A more limited chronological range can be pinpointed at the place of overlap between the two ends of the chronological series of the types. Narrowing down the date within the range of possibilities is also based on relative frequencies; assuming that the appearance, zenith of development and then decline of a

ceramic type generally follows a bell-shaped curve (Sinopoli 1991: 175-176). For example, the peak appearance of the most common types (Bowl 3 and the chalices) would point to the main period to which the assemblage can be dated. This overlap, together with the contexts of most parallels for the frequent types, all point to a time span from the latter 9th to the early 8th centuries.

A point that must be considered is the longevity of the assemblage in light of the supposition that deposition into the *favissa* was done in one concentrated incident. One possibility is that the huge amount of pottery was accumulated over an extended period of time, which might have reached well over a hundred years, and then deposited. An alternative scenario is that the assemblage was accumulated over a shorter period of time, which would equal the time of overlap of the types (i.e., the latest appearance of the earlier types and the earliest appearances of the later types) and then deposited. However, we do not have data to determine which possibility is true.

The chronological conclusion is that the 'plain' ceramic assemblage was relatively short-lived and the date of mid-9th to early 8th century is the general framework in which it existed. The traits that point to this conclusion include:

1. The large amount of dark red slip and hand burnish, a trait typical of Iron Age II A that diminishes greatly by the late 8th century, alongside the lack of orangey-red or self-slip and wheel burnish that characterized the late 8th and 7th centuries (Zimhoni 1997: 169-170; Mazar 1998; Mazar and Panitz-Cohen 2001: 144-152).
2. The location of the red slip and irregular and horizontal hand burnish on many bowls on the inside and partly on the outside, which is an Iron II A feature that diminishes by the 8th century (Mazar and Panitz-Cohen 2001: 151).
3. The predominance of single grooved bowls as opposed to the scarcity of multi-grooved bowls. While both coexist in 10th and 9th century contexts, multi-grooved bowls become rarer by the second half of the 9th century, when single-grooved bowl becomes more frequent in Philistia (Mazar and Panitz-Cohen 2001: 35).
4. The single-grooved bowls (Bowl 3, 3a) have a higher percentage of red slip and irregular or horizontal hand burnish, than what appears on the same bowls in the 7th century. These traits relegate them to the earlier (10th-8th century) part of the sequence of their appearance.
5. The appearance of the 'later' type of black juglets in the Yavneh assemblage does not necessarily mean we must push the date down to the latest contexts of this type. Rather, the 'later' black juglet in the pit date to the an earlier time, when both the 'earlier' and 'later' types of black juglets appear together.
6. A number of types, such as the flask and pyxides, are similar to Iron I and early Iron II shapes.
7. Although the Assyrian-inspired bowl shape (Bowl 5) continued into the 7th century, it began to appear in the early 8th century. Its rarity in the Yavneh assemblage supports an early dating, when it was not yet common.
8. While the absence of evidence does not mean the evidence of absence, one should note the total lack of typical late 8th century and 7th century forms, such as the decanter, the high-based lamp, mortaria, thickened-rim 'Judean' bowls and kraters, small carinated bowls and the bag-shaped coastal jar. Many of these types are commonly found in southern coastal sites in Iron II B. If 'regular' or 'daily' pottery found its way into the repository pit as offering bowls and juglets in the 9th and early 8th centuries, why shouldn't later types appear, if the pit was deposited at that time? It can be argued that jugs, storage jars, lamps, etc., are missing because they are not a part of such an assemblage as the *favissa*; however, we at least expect bowl types typical of the late 8th and 7th centuries to appear, but they do not.
10. The Cypriot imports point to an Iron II A date, no later than the early 8th century (Joanna Smith, personal communication).

Thus, the 'plain' pottery in the Yavneh pit points to a date at the transition between Iron Age II A and II B, c. the second half of the 9th century till the early 8th century, an important period in the development of Philistine material culture in the latter part of the Iron Age (Gitin 1989; 1998). Although of a quotidian and regular nature, it is this pottery, rather than the magnificent cult stands and unique objects, that serve as the basis for dating the entire repository pit.

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Appendix A – Registration Codes in Data Base

Abbreviations (in alphabetical order)

BKJT – black juglet; BL – bowl; BOR – Black on Red (juglet); BT – bottle; CH – chalice; FL – flask; JG – jug; JT – juglet; PX – pyxis; SJ – storage jar; ST – fenestrated stand/chalice; WPFL – white painted barrel.flask. WPJT – white painted juglet.

Quantitative Registration Codes

- 1 – complete
- 2 – complete profile
- 3 – almost complete
- 4 – rim and body
- 5 – base and body
- 6 – base
- 7 – handle
- 8 – rim
- 9 – neck and handle
- 10 – rim, neck and handle
- 11 – rim and neck
- 12 – body sherd
- 13 – chalice join
- 14 – chalice foot with base
- 15 – chalice semi-circle foot
- 16 – chalice join and almost complete foot
- 17 – chalice foot, no base
- 18 – chalice join and bowl bottom
- 19 – chalice foot and bowl bottom

Slip

- 1 – red (no further information); 1a – red inside; 1b – red inside and outside; 1c – red outside; 1d – red inside and partially out
- 2 – red and horizontal hand burnish
- 2a – red and horizontal hand burnish inside
- 2b – red and horizontal hand burnish inside and outside
- 2c – red and horizontal hand burnish outside
- 2d – red and horizontal hand burnish inside and partially out
- 3 – red and irregular burnish
- 3a – red and irregular burnish inside
- 3b – red and irregular burnish inside and outside
- 3c – red and irregular burnish outside
- 3d – red and irregular burnish inside and partially outside
- 4 – red and wheel burnish
- 5 – black and vertical burnish outside
- 6 – black and polished burnish outside
- 7 – black and irregular burnish outside
- 8 – black with no burnish outside

Painting

- 1 – black horizontal line
- 2 – Cypriot Black on Red
- 3 – Cypriot White Painted
- 4 – black design
- 5 – red lines
- 6 – black and red

Plastic Decoration

- 1 – knobs
- 2 – petals

Fig. 7.1: Bowls

No.	Type	Reg. No.	Locus	Comments/Plate	IAA no./Location*
1	Bowl 1	7325	15		
2	Bowl 2	7363	15	Pl. 165:1-2	2006-1704; EIM
3	Bowl 3	7162+7171/1-2	12		
4	Bowl 3	7218/13	13		
5	Bowl 3	7260	13		
6	Bowl 3	7279/33	14		
7	Bowl 3	7357	15		
8	Bowl 3	7394/3	15		
9	Bowl 3	7380/1	15	Pl. 165:3	2006-1699; EIM
10	Bowl 3	7384/12+37	15		
11	Bowl 3	7260/2	13		
12	Bowl 3	7369/202	15	Multiple ridges	
13	Bowl 3a	7394/1+7384/30	15		
14	Bowl 3a	7380/20	15	Pl. 165:4	
15	Bowl 3a	7369/17	15		
16	Bowl 4	7435	15	Burnt residue inside; Pls. 28:2; 165:5	
17	Bowl 4	7416	15	Pl. 166:1	2006-1703
18	Bowl 4	7381	15	Pls. 165:5; 166:2	2006-1702
19	Bowl 4	7239/1	13	Pl. 166:3-4	2006-1705
20	Bowl 5	7334/1	15	Pl. 166:5	
21	Bowl 6a	7460	16		
22	Bowl 6b	7379/2	15		
23	Bowl 6b	unknown			
24	Bowl 6b	7130/1	13		

* Location marked only if not at the IAA; EIM = Eretz Israel Museum, Tel-Aviv.

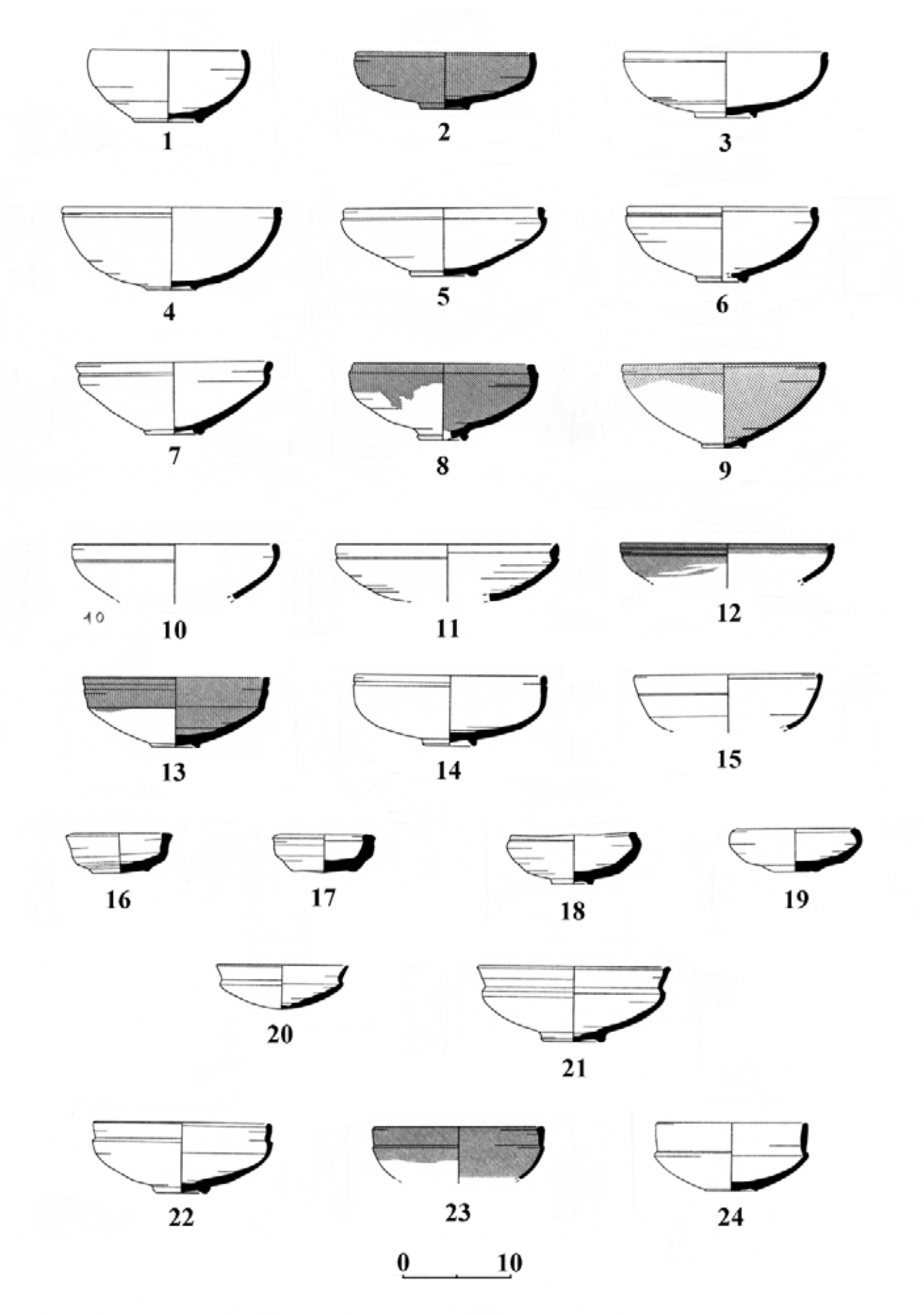


Fig. 7.2: Bowls and Chalices

No.	Type	Reg. No.	Locus	Comments/Plate	IAA no./Location*
1	Bowl 7	7384/8	15	Patchy slip outside	
2	Bowl 7	7396	15		
3	Bowl	7463/15	16	Red-slipped, burnished	
4	Bowl	7447+7288	15	Red-slipped, burnished	
5	Bowl	7239/2	15		
6	Bowl	7384/54	15		
7	Bowl	7379/39	15		
8	Bowl	7230/10	13		2006-1700; EIM
9	Bowl	7378/29	15	Red-slipped, burnished	2006-1708; EIM
10	Bowl	7270/35	14		
11	Chalice 1a	7178/1	12	Red-slipped; Pls. 28:1; 168:1	2006-1708; EIM
12	Chalice 1b	7177/1	12	Pl. 168:2	2006-1710
13	Chalice 1c	7276/38	14		
14	Chalice 1c	7273/8	14		
15	Chalice 1d	7378/200	15	Red-slipped, burnished	
16	Chalice 1d	7378/201	15	Red-slipped, burnished	
17	Chalice 1d	7379/200	15	Red-slipped, burnished	
18	Chalice 1d	7378/33	15	Red-slipped, burnished	
19	Chalice 2	7196	12	Pl. 168:3	2006-1709; EIM
20	Chalice 2	7162/2+4	12	Painted	
21	Chalice 2	7275/11+7273/53	14	Painted	
22	Chalice 2	7010/7	7	Painted**	
23	Chalice 2	7010/9	7	Painted**	
24	Chalice 2?	7270/13	14	Pl. 168:4	2006-1706; EIM
25	Chalice 2?	7275/23+28	14	Pl. 169:1	
26	Chalice 2	7448/1	16	Painted	
27	Chalice 2	7043	11	Painted	
28	Chalice 2?	7132/1+3+4	12	With petals; Pl. 169:2	
29	Bowl/ chalice?	7263/1	13	Petal; Pl. 170:1 left	

* Location marked only if not at the IAA; EIM = Eretz Israel Museum, Tel-Aviv. ** Sherds 22-23 most probably originated from the same vessel. The black color inside chalice 12 was intended to denote signs of burning, not slip or burnish.

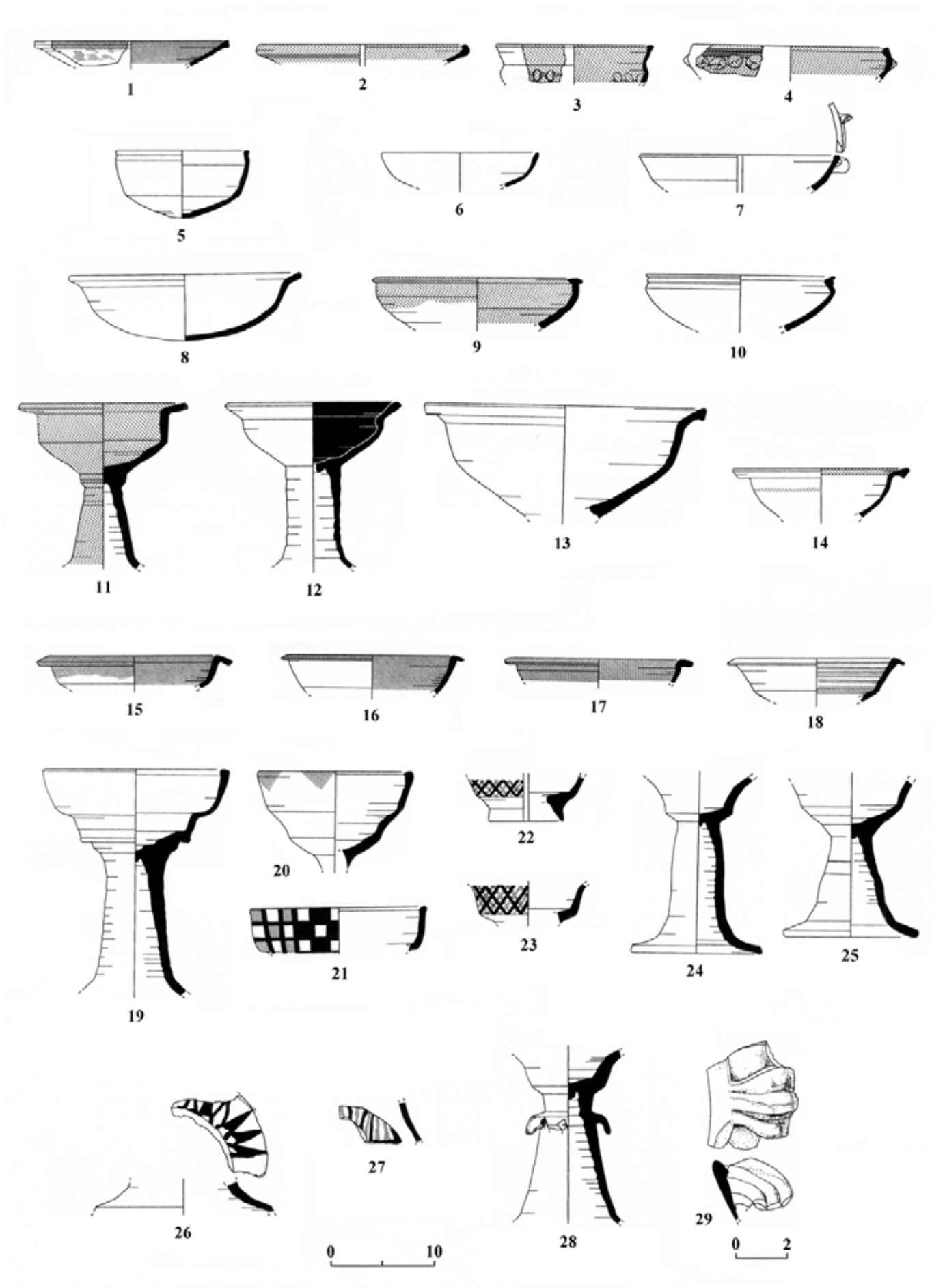
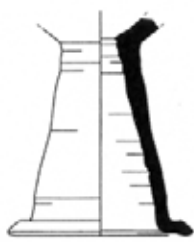


Fig. 7.3: Chalices

No.	Type	Reg. No.	Locus	IAA no./Location*/Pl.
1	Chalice A1	7272/12	14	
2	Chalice A1	7273/10	14	
3	Chalice A1	7378/44	15	Pl. 170:2
4	Chalice A1	7270/10	14	2006-1707; EIM
5	Chalice A2	7272/24	14	
6	Chalice A3	7276/16+31	14	
7	Chalice A4	7163	12	Pl. 170:3
8	Chalice B1	7272/30	14	
9	Chalice B1	7272/28	14	
10	Chalice B1	7272/11	14	
11	Chalice B2	7272/10	14	
12	Chalice	7025/2	7	
13	Chalice	7273/5	14	

* Location marked only if not at the IAA; EIM = Eretz Israel Museum, Tel-Aviv.



1



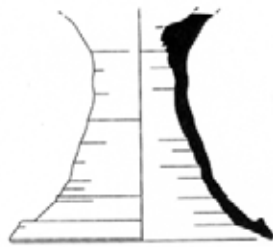
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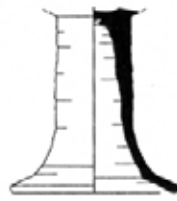
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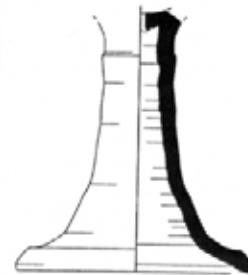
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5



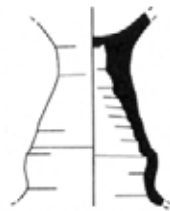
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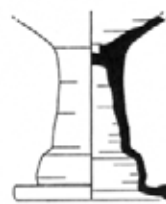
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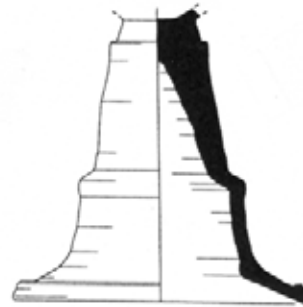
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9



10



11



12

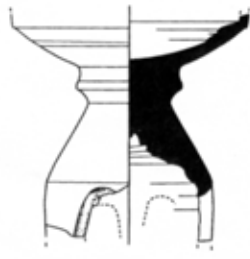


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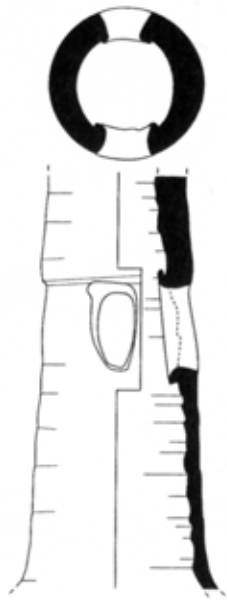
0 10

Fig. 7.4: Cylindrical Fenestrated Stands/Chalices

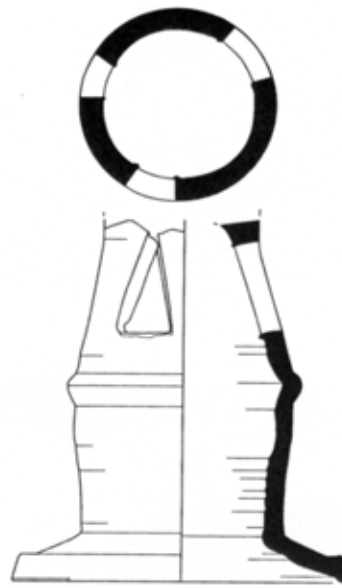
No.	Reg. No.	Locus	Comments/Pl.	IAA No.
1	7104+7105/1+5+6	12	Pl. 173:1	
2	7104	12	Pls. 170:4; 171	2006-1712
3	7149	12	Painted; Pl. 172	2006-1711



1



2



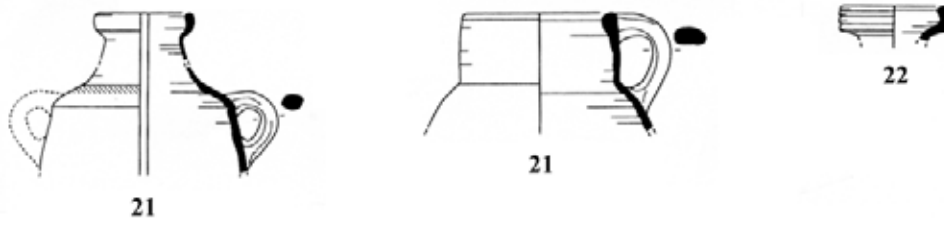
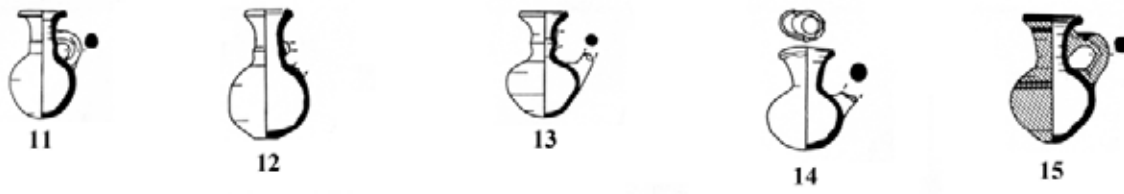
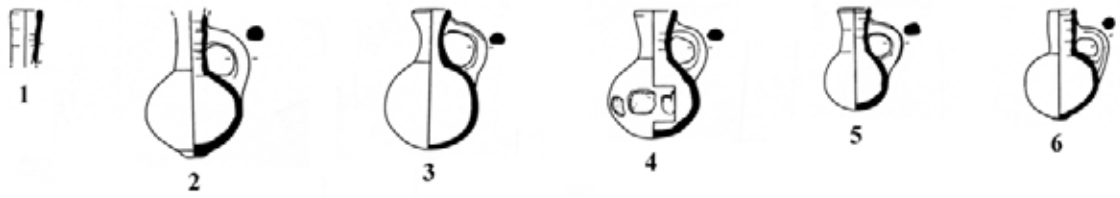
3

0 10

Fig. 7.5: Closed Vessels

No.	Type	Reg. No.	Locus	Comments/Pl.	IAA No./Location*
1	Black juglet 1b	7237/4	15		
2	Black juglet 1b	7343	15	Pl. 173:2	
3	Black juglet 1a	7297	14	Pl. 28:7	2006-1715
4	Black juglet 1a	7483	13	Gouged on lower body; Pl. 28:6	
5	Black juglet 2b	7436	15	Pl. 173:3	2006-1717
6	Black juglet 2b	7485/2	13		
7	Black juglet 2a	7244	13	Pl. 173:4	2006-1716
8	Black juglet 2a	7319	15		2006-1713
9	Black juglet 2a	7237/3	15		
10	Black juglet 2a	7440/2	15		
11	Hybrid juglet	7237	13	Pl. 173:5	2006-1719
12	Hybrid juglet	7380/9	15		
13	Hybrid juglet	unknown		Pl. 174:1	
14	Hybrid juglet	7218/9	12		
15	Hybrid juglet	7304	14	Red-slipped and painted in black; burnish lines; Pl. 173:6	2006-1718
16	Imitation B.O.R.			Painted in black	
17	Imitation B.O.R.	7380/8	15	Red-slipped	
18	Imitation B.O.R.	unknown		Red-slipped, Pl. 174:2	
19	Imitation B.O.R.	unknown		Red-slipped and painted in black	
20	Amphora	7414/2	15	Painted red band	
21	Jug	7429	15		
22	Jug	7010/12	7		
23	Pyxis	7414/ 200+201	15	Painted black band	
24	Pyxis	7377	13		
25	Flask	7447	15	Red-slipped and painted in black; Pl. 174:3	
26	Flask?	unknown	13	Painted in red and black; Pl. 174:4	
27	Bottle	7482/94	13	Pl. 174:5	

* Location marked only if not at the IAA.



CHAPTER 8

A CASSID LIP

Henk K. Mienis

The salvage excavation carried out by R. Kletter on the ‘Temple hill’ next to the large tell of Yavneh produced only a single archaeomalacological item.¹ It consists of a fragment with a maximum length of approximately 33.6 mm found in Locus 15, Basket 7361 from November 17, 2002. The photographs (Pl. 174:6)² show that the interior (Pl. 174:6 left) carries six parallel, slightly bent, dent-like ridges and a seventh one which makes an angle of about 45°; while the exterior (Pl. 174:6 right) shows a well developed ridge and 6-7 indications of spiral ridges. These shell characters fit exactly the description of the lower part of the heavily reinforced lip of the aperture of *Semicassis granulatum undulatum* (Gmelin 1791), Fam. Cassidae.³ The complete shell, which served as the source of this shell item, should have reached a height of approximately 8 cm according to the size of the fragment.

Semicassis granulatum undulatum is a medium sized gastropod commonly encountered in the Mediterranean Sea (Abbott, 1968). This holds true for Israel, where it is often washed ashore in numbers, especially after stormy spells (Barash and Danin 1992; Mienis, personal observations). The archaeological site in Yavneh is situated at a distance of only some 7 km from the Mediterranean coast.

The fragment of *Semicassis granulatum undulatum* procured at Yavneh falls within the category of so-called Cassid lips (Reese 1989). This is a somewhat mysterious item made of the very thick lip of either *S. granulatum undulatum* or of another, rather similar Mediterranean species: *Semicassis saburon* (Bruguière 1792). Such Cassid lips are often found in archaeological sites ranging in age from Upper Paleolithic in the western Mediterranean (Dance 1975) and Early Kebaran in the eastern Mediterranean (van Regteren Altena 1962) to at least the first Century CE in Cyprus (Reese 1987).

At least six types of Cassid lips can be discerned (Reese 1989):

- roughly cut lips;
- ground down or polished lips;
- lips without a man-made hole;
- lips with a man-made hole at one end;
- lips with a man-made hole at both ends;
- lips with a carved animal head at one end.

The one found in Yavneh belongs to the first category: it had been cut from the complete shell, but did not undergo any further manipulation. Yet it was found among the numerous remains of broken ritual items buried in the excavated pit, which functioned most probably as a *genizah* in the period when the Philistines ruled in Yavneh (i.e., in the Iron Age at approximately the 9th century BCE; see Kletter, Chapters 2 and 11, and Panitz-Cohen, Chapter 7, in this volume). This might be an indication that this Cassid lip, even in its rough, unfinished form was highly appreciated for religious purposes as already noted by Reese (1989).

ACKNOWLEDGEMENTS

I wish to thank Dr. Raz Kletter (University of Helsinki) for allowing me to study the archaeomalacological item from Yavneh and Dr. Liora Kolska Horwitz (The Hebrew University, Jerusalem) for her help.

¹ An archaeomalacological item consists of a shell or shell fragment of a mollusc found in an archaeological context.

² The actual specimen cannot be traced at the moment, but photographs of it allowed the identification.

³ This species was until recently better known as *Phalium granulatum undulatum* or as *Phalium undulatum*.

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CHAPTER 9

PETROGRAPHIC ANALYSIS

David Ben-Shlomo and Amir Gorzalczany

9.1. INTRODUCTION

A sizable petrographic study was initiated in order to approach several issues. The study includes 133 samples of which 75 are 'cult stands' (including altar CS46 and naos CS47), seven fire pans, 16 chalices, four various cult objects and 31 pottery vessels, mostly bowls and juglets. Evidently the majority of the sample (102 samples, or 77%) can be considered as part of the cultic assemblage while the rest (23%) were possibly mundane vessels (although these could have been used in cultic practices as well).

The present study was aimed towards several issues:

1. To ascertain the provenance of the cult stands and other paraphernalia.
2. To analyze technological aspects of the production of the cultic objects (use of specific tempering, degree of levigation of clay, firing temperature, etc.), both in comparison to themselves (by examining the level of homogeneity within the groups of items) and to the regular pottery vessels from the repository pit.
3. To establish whether the cult stands were all produced by the same workshop or by various producers; as well as whether different types of cultic vessels (as stands, fire pans or chalices) were produced in a similar place and manner.
4. To examine the fabric and propose a provenance for several unusual or rare items.

9.2. METHODOLOGY

Samples were obtained by thin sectioning the pottery sherds. First a slice, several mm thick was cut from the sherd. One side was flattened and affixed with transparent epoxy to a microscope slide. After hardening and drying, the other side was thinned to a thickness of ca. 0.03 mm (30 microns), in which most of the minerals is transparent. The slides were examined through a petrographic polarizing microscope (in this study Nikon and Zeiss [for photography] models were used, magnifications of X25-X400). The fabric description of the slides includes general characteristics of the matrix (when identified as calcareous, ferruginous etc.), optical activity, inclusion spacing, percentage of voids and general description of the silt component of the matrix. A definition of the type of local soil is given when applicable (according to descriptions in various publications as Goren 1996; Goren et al. 2004; Goren and Halperin 2004 and according to geological and soil maps, as Dan et al. 1975; Shahrar et al. 1995; Sneh et al. 1998). Inclusions (non-plastic elements) are listed according to minerals and the description includes percentage (which is of the thin sectioned sample area, according to percentage charts; see, e.g. Bullock et al. 1985), sorting, size ranges and texture, shape and various special features (as cracks in crystals etc.). Components under 1% of the total slide area are termed as "several", "rare" or "very rare" according to their relative frequency. Other notes as orientation of inclusions, shape of voids, decomposed material or organic material are also mentioned. The petrographic analyses were performed by one of the authors (David Ben-Shlomo).

9.3. GEOLOGICAL AND PEDOLOGICAL SETTING OF YAVNEH

Yavneh is located about 7 km from the Mediterranean Sea on the southern Coastal Plain of Israel. To the west lie sand dunes reaching to the coast, with isolated small kurkar (calcareous sandstone) outcrops (Fig. 9.1) (Nir 1989; Sneh et al. 1998). Yavneh itself lies on the western edge of the alluvial soils defined as grumusols in this location. However, in close proximity to the site (2 km or less) in all directions are large outcrops of *hamra* soil (red sand and loam) (Ravikovitch 1969: 22-25, 1981: 136-152). Further away (some 7-10 km) from the site are small *para-rendzina* outcrops, which is a highly calcareous coastal soil, also exist (Dan et al. 1972: 35, 1975, 2002: 302, Table 2; Ben-Shlomo 2006: 198). Dark brown soils exist about 20 km south of the site. Both *hamra* and grumusol soils could be good candidates for local raw material used for pottery workshops (see below).



Fig. 9.1: Map of soils of Yavneh and its vicinity, after Dan et al. 1975. B = rendzina; E = *hamra*; H = grumusols; K = brown soil; P = pararendzinas; V = sand.

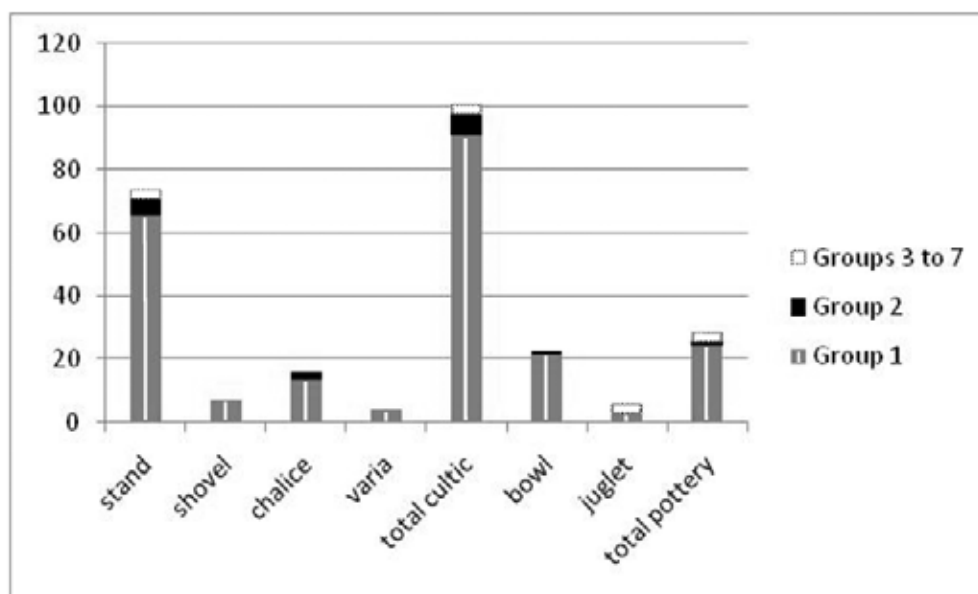


Fig. 9.2: Petrographic groups of various types sampled: comparative chart. "Shovel" means fire-pan. Stand = cult stands, including CS46-47.

9.4. RESULTS

The analysis of the samples from the Yavneh pit indicated a high homogeneity in the fabric of the ceramic objects, especially in the cult stands group. About 116-119 of the 133 samples (over 85%) were identified as being made of a similar clay source with some minor variability – Group 1, with sub-groups 1a-1e (Pl. 175). Only 14 samples belong to other petrographic groups.

Group 1 is characterized by a dark non-calcareous matrix, relatively non-porous. The major inclusions component is quartz, usually a large amount of rounded to sub-rounded sand-sized particles (usually 150-400 microns), that can be defined as typical ‘beach sand’ of the central littoral of Israel. The sand of this region is characterized by an overwhelming component of rounded sand-sized quartz, with hardly any heavier minerals or feldspar (residual from Nile sediment), and without many calcareous inclusions that characterize the northern Mediterranean coast of Israel. This clay is probably derived from *hamra* soil, outcrops of which are abundantly located in the vicinity of the site. The source of this clay is presumed to be local to the site of Yavneh. *Hamra* is a red soil made of coastal sand (calcareous sandstone – aeolianite) and in the valleys also of alluvial sediments. It is typical of the central coastal plain of Israel with smaller patches further north (Dan et al. 1972: 44, 1976:7). *Hamra* soil was identified as the major raw material for ancient clay and pottery production on several occasions on the Israeli coast (especially in the region of Ashdod; Bakler 1982: 65-66; Goren et al. 2004: 292-294, Pl. XII: EA294, EA296; Gorzalczy 2005: 209; see also below). The quartz is probably a natural feature in the *hamra* soil in this region and was not added intentionally (yet to ascertain this relevant soil samples should be examined). However, this clay was probably not intensively levigated. It has been noted that as the quartz sand component in the clay is somewhat less frequent or different in nature than its appearance in the raw *hamra* soil on the coast, this soil could have been levigated (Gorzalczy 2005: 209). Therefore, the quartz sand (or at least part of it) was added as temper. Nevertheless, as most of the Group 1 samples from this study contain large quantities of sand-sized quartz with various distributions of size and roundness (see below), we feel that there is no evidence for intentional adding of sand to the clay. Yet, certain levigation treatment of the clay, at least in some of the samples, could possibly have altered the natural occurrence of the quartz sand in some manner.

Several relatively minor differences were discerned in this large group including 114-119 samples; these were defined as sub-groups 1a, 1b, 1c, 1d and 1e and will be described below.

Sub-group 1a constitutes the largest sub-group with at least 52 samples (Pl. 175:A). This fabric is characterized by a very dark and often opaque matrix (completely isotropic under crossed polarizers), particles are single-spaced, and usually between 10-20% of the sample area being voids. In several cases (at least 8 samples) large elongated voids (‘laminated voids’) appear, often parallel to each other; these are probably evidence of organic material as straw intentionally mixed in the clay. The inclusions are dominated by quartz, comprising in most cases 25-30% of the sample area (although few cases of 20% as well as 40% or more also occur). The quartz particles can be defined usually as having a ‘bimodal’ appearance: a large percentage are sand-sized (150-450 microns, with sometimes few 500-800 particles appearing) and usually rounded to sub-rounded in shape; the second, smaller components is of fine silt 20-80 micron sized angular particles. The first component is typically worn out beach sand; often the particles exhibit cavities in their perimeter resulting in very irregular shapes; this possibly reflects a high degree of friction wearing or eroding the quartz. Another common characteristic in many of the large quartz inclusions of Group 1 is their appearing to have a ‘wavy extinction’ effect when the stage is shifted; many particles seemed cracked in various degrees as well. This phenomenon usually attests to a high firing temperature (possibly above 900 degrees or so). In some cases several of the quartz particles show reddish zones within them, indicating their becoming ferruginous (replaced by iron based minerals). This phenomenon is common in red *hamra* soils rich in ferruginous minerals.

Other inclusions, which are much less common, include primarily calcareous inclusions, mostly limestone fragments usually sized 50-200 micron; chalk sometimes appears, but more rarely. Some of these inclusions also show reddish zones within them, indicating their becoming ferruginous. Other rarer inclusions include clay pieces or argillaceous inclusions (see Whitbread 1986), usually sized 40-120 microns and rounded and opaque/ferrous minerals of similar appearance. Small quantities (30-100 micron sub-rounded mica particles) and sometimes sub-angular feldspar, and sand-sized chert also appear. Heavy minerals sized 20-50 microns usually eroded (as hornblende and zircon) also occur rarely in few samples. In general, this group indicates a high firing temperature in the range of 850-950 degrees (due to both the isotropic matrix and the zoned/cracked quartz), as well as very homogenized clay (a sort of ‘production line’ type of fabric).

The second largest petrographic sub-group is *1b* (Pl. 175:B), with 31-36 samples (4 samples remain undecided between sub-groups 1a and 1b). It differs from sub-group 1a mainly in the matrix opacity and some characteristics of the quartz component. This sub-group has a less isotropic matrix, sometimes with a reddish color,

and even slightly optically active. Particles are single spaced to closely spaced, often creating a fabric ‘packed’ with quartz; voids are 10-20% of the sample area, two samples have laminated voids. The quartz inclusions are more commonly between 30-40% of the sample area (sometimes reaching nearly 50%) and can be described as poorly or moderately sorted, with most particles in the range of 80-200 micron both angular and rounded. Limestone fragments appear but less than in sub-group 1a. Otherwise this fabric is similar to fabric 1a, but, seemingly, not as highly fired.

Table 9.1: Characteristics of Different Petrographic Groups

Group	No. of samples	Matrix	Main inclusions	Suggested provenance	Remarks
1a	52-60	Isotropic/ opaque	Quartz (bimodal, mostly rounded sand), some organic matter, limestone	CCP	<i>Hamra</i> soil, highly fired
1b	31-36	Dark-reddish, compact	Quartz (mostly rounded sand), some organic matter, limestone	CCP	<i>Hamra</i> soil
1c	4-5	Isotropic/ opaque-dark	Quartz (mostly silty angular)	CCP	<i>Hamra</i> soil, highly fired
1d	7-8	Isotropic/ opaque-dark	Quartz (bimodal, mostly rounded sand), calcareous	CCP	<i>Hamra</i> soil
1e	4-8	Isotropic/ opaque-dark	Quartz (bimodal, mostly rounded sand), kurkar	CCP	<i>Hamra</i> soil
total 1	116-9				<i>Hamra + quartz beach sand</i>
2a	5-6	Reddish-calcareous, silty	Quartz (bimodal, mostly rounded sand), calcareous	SCP	<i>Loess</i> soil
2b	1-2	Reddish-calcareous, silty	Quartz (bimodal, mostly rounded sand, some large), calcareous	SCP	<i>Loess</i> soil
3	1	Dark-reddish, compact	Quartz (many ferruginous), pyroxene?	?	
4	1-2	Reddish	Quartz, clay balls, Amphiroa	Imported	Probably northern coast
5	1	Opaque, fine	none	Imported?	Highly fired
6	1	Calcareous	Quartz, limestone, clay balls, mica, foraminifers	?	Alluvial soil
7	1	Micaceous	Limestone, opaque minerals, calcareous	Imported	Ophiolitic source (Cyprus?)

Legend: CCP = Central Coastal Plain; SCP = Southern Coastal Plain. Total 133 samples.

Only four or five samples were defined as *sub-group 1c* (Pl. 175:C). It is similar to sub-groups 1a and 1b, except that there is a larger component of silty angular quartz (and less rounded beach sand, thus, it cannot be defined as ‘bimodal’; possibly this clay was levigated); the appearance can be similar to brown soil derived clay (see, e.g., Wieder and Gvirtzman 1999: 233-34; Ben-Shlomo 2006: 165-168), commonly used at Ashdod during the Iron Age II.

Sub-group 1d includes seven or eight samples. It is similar to sub-group 1a with bimodal quartz component but has a larger component of limestone and other calcareous inclusions, usually sub-rounded to sub-angular sized 80-200 microns, covering up to 1% of the sample area.

Sub-group 1e includes four to eight samples (Pl. 175:D). It is similar to sub-group 1a but has also several large sand sized inclusions (600-1200 microns) of limestone, calcareous concentrations, large fragments of *kurkar* (reaching 2000 microns) and less frequently, shells.

The other major petrographic fabric (*Group 2*, Pl. 176:A) includes only six to eight samples. This fabric is characterized by a somewhat reddish slightly optically active, silty and calcareous matrix. The matrix is relatively compact, with 5-15% voids. The dominant inclusions are quartz with 20-35% of the sample area in most cases. The quartz is usually ‘bimodal’ with silty angular and rounded medium sand sized particles up to 300 microns (*sub-group 2a*); one or two cases have large quartz particles up to 800 microns (*sub-group 2b*). Limestone and calcareous concentrations appear as a secondary component, silt to fine sand sized, with a frequency ranging from

several inclusions up to about 1% of the sample area. Other inclusions comprise feldspar, heavy minerals and few rounded foraminifers.

This clay is probably derived from *loess* soil (these clays were frequently used for pottery, e.g., Goren 1996: 54; Master 2003: 55; Goren et al. 2004: 9, 112; Goren and Halperin 2004: 2554-55; Ben-Shlomo 2006: 169-171) or from a mixture of *hamra* or *loess*. The source of the clay could be in the southern Coastal Plain or littoral (the presence of the beach sand and rare calcareous inclusions precludes a more inland origin), possibly some 30-40 km from Yavneh.

Only one sample was defined as *Group 3* (cult stand CAT49). This fabric is similar in many ways to Group 1b but it has much more ferruginized quartz and possibly inclusions of pyroxene indicating an igneous source. Thus, it was denoted as 'undefined' clay source for the time being.

Only one or two samples were defined as *Group 4* (cult stand CAT62, and the 'naos' CS47; Pl. 176:B). This fabric is different from Groups 1-3. The matrix is reddish, single spaced with 10% voids. Inclusions consist of 15-30% bimodal quartz and up to 5% shales and/or argillaceous inclusions/clays balls; a single inclusion of *Aamphiroa* algae was observed. The exact soil from which this clay derives cannot be defined at this stage. This group represents a non-local workshop and the items were thus imported, probably from somewhere on the northern Levantine coast (north of Akko; see, e.g., Goren and Halperin 2004: 2558, Sivan 1996:48-53, Buchbinder 1975, Sanlaville 1977:161-167, Almagor and Hall 1980, Walley 1997).

Petrographic Groups 5-7 represent three probably non-local decorated juglets (Samples 78-80). *Group 5* (juglet no. 78, Fig. 7.5:27) is characterized by a very fine levigated clay with hardly any inclusions; the matrix is very dark. Not much can be said on the provenance except that this is probably a highly fired fine clay imported item. *Group 6* (juglet no. 79, Fig. 7.5:26; Pl. 176:C) represents some alluvial soil (possibly like *loess* derived clay); inclusions include 40% bimodal quartz, and relatively large quantities of chalk, calcite, large mica fragments, and some foraminifers and possibly grog (crushed sherds) or clay balls. This fabric is not necessarily imported although it does not fit any known soil type from the region. *Group 7* (juglet 80; Pl. 176:D) represents a closely spaced compact matrix a calcareous and micaceous fabric. Common inclusions are limestone, calcareous concentrations and opaque minerals. This clay is most likely imported (probably from Cyprus) as suggested by the presence of ophiolitic material (Whitechurch, Juteau and Montigny 1984; Gorzalczy 1999: 186-189, Table 4.10; 2003: 121-124; 2005: 213; 2006a: 60; 2006b: 42*; 2006c: 193; 2008: 84).

In the following section we discuss results according to types of vessels (Table 9.2).

CULT STANDS

73 cult stands, an altar and a naos were sampled. 66 out of the stands were identified as belonging to Petrographic Group 1, five to Group 2, one to Group 3 (CAT49) and one to Group 4 (CAT62). The altar belongs to sub-group 1a while the naos is defined as Group 4. In more detail, 29-33 stands belong to sub-group 1a, 20-23 stands belong to sub-group 1b, one to three stands belong to sub-group 1c, two belong to sub-group 1d and three to five stands belong to sub-group 1e. In addition four stands belong to sub-group 2a and one to sub-group 1b. Generally, it seems that the representation of petrographic groups in the stands sampled is similar to their representation in other types of cultic items (chalices, fire pans) and pottery vessels sampled; note, though, that five out of six Group 2 samples are stands. Therefore, the vast majority of the stands (about 90%) were locally produced and made of a rather homogeneous, highly fired sandy fabric. Straw was often used as temper. Several stands (up to five) may have been produced nearby (somewhere south of the site); while one or two stands and the naos may have been imported.

FIRE PANS

Seven fire pans were sampled. They were all identified as belonging to the most common petrographic group, Group 1, with three or four belonging to sub-group 1a and three to sub-group 1b.

CHALICES

Sixteen chalices were sampled; fourteen belong to Petrographic Group 1 and two to Group 2. The breakdown of group 1 is as follows: Seven to eight chalices belong to sub-group 1a, two to sub-group 1b, one to sub-group 1c and two to three to sub-group 1d. The relative high number of items belonging to sub-group 1d is noteworthy (three samples out of nine), as well as the fabric which includes a larger component of limestone inclusions; one or two of the chalices may have not been made in the site (chalices 26 and 36, Group 2).

VARIOUS OTHER ITEMS

A kernos (Sample 16) and a zoomorphic figurine (Sample 17) are made of sub-group 1b fabric; while another zoomorphic figurine (Sample 18) and a rounded stand (Sample 19) belong to Group 1. Thus, it seems that these

various cultic or ritual objects were made in the same workshop and from the same clay as the cult stands were.

‘PLAIN’ POTTERY

31 pottery vessels were sampled, of these 24 were bowls of various types, six were juglets of various types and one pyxis. Among the bowls, 22-23 samples belong to Group 1 (sub-group 1a: 11-13; sub-group 1b: 4-6; sub-group 1d: 2; and one from sub-group 1e) and one to Group 2 (Bowl 51). As for the juglets, several (at least three, nos. 78-80) were apparently imports and belong to groups 5-7; three belong to sub-group 1c and two possibly to sub-group 1e (a sub-group characterized by large kurkar fragments). The pyxis (sample 20) was made of a clay type which was undecided between Group 1 and 2. It seems that while bowls were made of local clay similar to that of the cultic vessels, the juglets were often made of a different, non-local type of clay.

Table 9.2: Petrographic Grouping of Various Types

Petrographic group/Type	<u>1a</u>	<u>1b</u>	<u>1c</u>	<u>1d</u>	<u>1e</u>	<u>Total 1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
stands	33	23	3	2	5	66	5	1	2	0	0	0
fire pan	4	3	0	0	0	7	0	0	0	0	0	0
chalice	8	2	1	3	0	14	2	0	0	0	0	0
varia	2	2	0	0	0	4	0	0	0	0	0	0
<i>total cultic</i>	<i>47</i>	<i>30</i>	<i>4</i>	<i>5</i>	<i>5</i>	<i>91</i>	<i>7</i>	<i>1</i>	<i>2</i>	<i>0</i>	<i>0</i>	<i>0</i>
bowl	13	6	0	2	1	22	1	0	0	0	0	0
juglet	0	0	1	0	2	3	0	0	0	1	1	1
<i>total pottery</i>	<i>13</i>	<i>6</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>25</i>	<i>1</i>	<i>0</i>	<i>0</i>	<i>1</i>	<i>1</i>	<i>1</i>

Table 9.3: Petrographic Results of the 133 Samples

CAT/CS/ sample no.	Locus/ Basket	Figure in Chapter 7	Type	Soil	Group	Suggested provenance
CAT 2			stand	<i>Hamra</i>	1a	Yavneh
CAT 3			stand	<i>Hamra</i>	1b	Yavneh
CAT 6			stand	<i>Hamra</i>	1a	Yavneh
CAT 8			stand	<i>Hamra</i>	1a	Yavneh
CAT 9			stand	<i>Hamra</i>	1a	Yavneh
CAT 10			stand	<i>Hamra</i>	1b	Yavneh
CAT 14			stand	<i>Hamra</i>	1a	Yavneh
CAT 15			stand	Brown/ <i>Hamra</i> ?	1c	Yavneh?
CAT 17			stand	<i>Hamra</i>	1a	Yavneh
CAT 18			stand	<i>Hamra</i>	1a	Yavneh
CAT 23			stand	<i>Hamra</i>	1b	Yavneh
CAT 24			stand	<i>Hamra</i>	1a	Yavneh
CAT 27			stand	<i>Loess</i>	2a	S. Philistia
CAT 28			stand	<i>Hamra</i>	1b	Yavneh
CAT 29			stand	<i>Hamra</i>	1a	Yavneh
CAT 33			stand	<i>Hamra</i>	1b/a	Yavneh
CAT 36			stand	<i>Hamra</i>	1b	Yavneh
CAT 37			stand	<i>Hamra</i>	1a	Yavneh
CAT 39			stand	<i>Hamra</i>	1a	Yavneh
CAT 40			stand	<i>Hamra</i>	1b	Yavneh
CAT 41			stand	<i>Hamra</i>	1a	Yavneh
CAT 43			stand	<i>Hamra</i>	1b	Yavneh
CAT 44			stand	<i>Hamra</i>	1a	Yavneh
CAT 46			stand	<i>Hamra</i>	1b	Yavneh
CAT 47			stand	<i>Hamra</i>	1a	Yavneh
CAT 49			stand	?	3	?
CAT 50			stand	<i>Hamra</i>	1c	Yavneh
CAT 51			stand	<i>Hamra</i>	1a	Yavneh

CHAPTER 9: PETROGRAPHY

CAT 52			stand	<i>Hamra</i>	1d	Yavneh
CAT 53			stand	<i>Hamra</i>	1b	Yavneh
CAT 54			stand	<i>Hamra</i>	1a?	Yavneh
CAT 55			stand	<i>Hamra</i>	1b	Yavneh
CAT 56			stand	<i>Hamra</i>	1e	Yavneh
CAT 57			stand	<i>Hamra</i>	1e	Yavneh
CAT 60			stand	<i>Hamra</i>	1a	Yavneh
CAT 61			stand	<i>Hamra</i>	1b	Yavneh
CAT 62			stand	?	4	N. coast?
CAT 65			stand	<i>Hamra</i>	1a	Yavneh
CAT 66			stand	<i>Hamra</i>	1e?	Yavneh
CAT 67			stand	<i>Hamra</i>	1a	Yavneh
CAT 68			stand	<i>Hamra</i>	1a	Yavneh
CAT 69			stand	<i>Hamra</i>	1a	Yavneh
CAT 70			stand	<i>Loess</i>	2a	S. Philistia
CAT 72			stand	<i>Hamra</i>	1b	Yavneh
CAT 73			stand	<i>Hamra</i>	1e?	Yavneh
CAT 74			stand	<i>Hamra</i>	1a	Yavneh
CAT 75			stand	<i>Hamra</i>	1a	Yavneh
CAT 77			stand	<i>Hamra</i>	1a/b	Yavneh
CAT 78			stand	<i>Hamra</i>	1a	Yavneh
CAT 82			stand	<i>Loess</i>	2a	S. Philistia
CAT 83			stand	<i>Hamra</i>	1(a?)	Yavneh?
CAT 85			stand	<i>Hamra</i>	1d	Yavneh
CAT 87			stand	<i>Hamra</i>	1a	Yavneh
CAT 88			stand	<i>Hamra</i>	1b	Yavneh
CAT 91			stand	<i>Hamra</i>	1b	Yavneh
CAT 92			stand	<i>Hamra</i>	1b/1d	Yavneh
CAT 93			stand	<i>Hamra</i>	1a	Yavneh
CAT 95			stand	<i>Hamra?</i>	1b?	Yavneh
CAT 97			stand	<i>Loess</i>	2b	S. Philistia
CAT 98			stand	<i>Hamra</i>	1b	Yavneh
CAT 99			stand	<i>Hamra</i>	1a	Yavneh
CAT 100			stand	<i>Hamra</i>	1a	Yavneh
CAT 101			stand	<i>Loess</i>	2a	S. Philistia
CAT 102			stand	<i>Hamra</i>	1a/b	Yavneh
CAT 103			stand	<i>Hamra</i>	1a	Yavneh
CAT 104			stand	<i>Hamra</i>	1b	Yavneh
1 CAT 05			stand	<i>Hamra</i>	1b	Yavneh
CAT 106			stand	<i>Hamra</i>	1e	Yavneh
CAT 110			stand	<i>Hamra?</i>	1c?	Yavneh
CAT 111			stand	<i>Hamra</i>	1b	Yavneh
CAT 112			stand	<i>Hamra</i>	1b	Yavneh
CAT 114			stand	<i>Hamra</i>	1a	Yavneh
CAT 115			stand	<i>Hamra</i>	1b	Yavneh
CS 46			altar	<i>Hamra</i>	1a	Yavneh
CS 47			naos	?	4	N. coast?
sample 1	12 B7200		fire pan	<i>Hamra</i>	1b	Yavneh
sample 2	15 B7299/3		fire pan	<i>Hamra</i>	1b	Yavneh
sample 3	12 B7211		fire pan	<i>Hamra</i>	1a	Yavneh
sample 4	14 B7306		fire pan	<i>Hamra</i>	1b	Yavneh
sample 5	15 B7333		fire pan	<i>Hamra</i>	1a	Yavneh
sample 14	12 B7158		fire pan	<i>Hamra</i>	1a	Yavneh
sample 15	15 B7373		fire pan	<i>Hamra</i>	1a/b	Yavneh
sample 16	14 B7303		kernos	<i>Hamra</i>	1b	Yavneh

CHAPTER 9: PETROGRAPHY

sample 17	13 B7456		Zoom.	<i>Hamra</i>	1a	Yavneh
sample 18	12 B7121		Zoom.	<i>Hamra</i>	1b	Yavneh
sample 19	14 7233+44		round stand	<i>Hamra</i>	1a	Yavneh
sample 20	12 B7414	7.5:23	pyxys	<i>Hamra/Loess?</i>	1?/2	Coast
sample 22	15 B7429	7.5:21	juglet/jug	<i>Hamra</i>	1e?	Yavneh
sample 23	16 B7448/1	7.3:26	Chalice	<i>Hamra</i>	1a	Yavneh
sample 24	12 B7105/1	7.4:1	Chalice	<i>Hamra</i>	1a?	Yavneh
sample 25	12 B7132/1	7.3:28	Chalice	<i>Hamra</i>	1b	Yavneh
sample 26	12 B7149	7.4:3	Round stand*	<i>Loess/Hamra</i>	2b/1a	Coast
sample 27	12 B7104	7.4:2	Round stand*	<i>Hamra</i>	1b	Yavneh
sample 28	12 B7178	7.2:11	Chalice	<i>Hamra</i>	1d	Yavneh
sample 29	12 B7177	7.2:12	Chalice	<i>Hamra</i>	1d	Yavneh
sample 30	12 B7195/3	7.2:19	Chalice	<i>Hamra</i>	1a	Yavneh
sample 31	14 B7270/13	7.2:24	Chalice	<i>Hamra</i>	1a	Yavneh
sample 32	12 B7270/10	7.3:4	Chalice	<i>Hamra</i>	1a	Yavneh
sample 35	12 B7162/2	7.2:20	Chalice	<i>Hamra</i>	1c	Yavneh
sample 36	15 B7378/44	7.3:3	Chalice	<i>Loess/Hamra</i>	2a?	S. Philistia
sample 38	14 B7272/10	7.3:11	Chalice	<i>Hamra</i>	1a	Yavneh
sample 39	14 B7272/28	7.3:9	Chalice	<i>Hamra</i>	1a	Yavneh
sample 41	14 B7272/30	7.3:8	Chalice	<i>Hamra</i>	1a	Yavneh
sample 42	14 B7272/12	7.3:1	Chalice	<i>Hamra?</i>	1d?	Yavneh
sample 44	14 B7270/35	7.2:10	Bowl	<i>Hamra</i>	1e	Yavneh
sample 45	13 B7230/11	7.2:8	Bowl	<i>Hamra</i>	1a	Yavneh
sample 46	14+15 7477	7.2:4	Bowl	<i>Hamra</i>	1a	Yavneh
sample 47	13 B7239/1	7.1:19	Bowl	<i>Hamra</i>	1d	Yavneh
sample 48	12 B7162	7.1:3	Bowl	<i>Hamra</i>	1a	Yavneh
sample 49	13 B7218/13	7.1:4	Bowl	<i>Hamra</i>	1b	Yavneh
sample 50	15 B7363	7.1:2	Bowl	<i>Hamra</i>	1a	Yavneh
sample 51	13 B7226		Bowl	<i>Loess</i>	2a	S. Philistia
sample 52	15 B7435	7.1:16	Bowl	<i>Hamra?</i>	1a?	Yavneh
sample 53	16 B7460	7.1:21	Bowl	<i>Hamra</i>	1a	Yavneh
sample 54	15 B7379	7.1:22	Bowl	<i>Hamra</i>	1a	Yavneh
sample 55	15 B7357	7.1:7	Bowl	<i>Hamra?</i>	1?	Yavneh?
sample 56	15 B7380/1	7.1:9	Bowl	<i>Hamra</i>	1(a?)	Yavneh?
sample 57	15 B7369/35	bowl form 6	Bowl	<i>Hamra</i>	1d	Yavneh
sample 59	15 B7325	7.1:1	Bowl	<i>Hamra</i>	1b?	Yavneh?
sample 60	15 B7394/3	7.1:8	Bowl	<i>Hamra</i>	1d	Yavneh
sample 62	13 B7130/1	7.1:24	Bowl	<i>Hamra</i>	1b?	Yavneh
sample 65	15 B7379/39	7.2:7	Bowl	<i>Hamra</i>	1a	Yavneh
sample 67	15 B7394/1	7.1:13	Bowl	<i>Hamra</i>	1b	Yavneh
sample 68	13 B7260	7.1:5	Bowl	<i>Hamra</i>	1a	Yavneh
sample 71	15 B7384/12	7.1:10	Bowl	<i>Hamra</i>	1a	Yavneh
sample 73	15 B7378/33	7.2:18	Bowl**	<i>Hamra</i>	1b	Yavneh
sample 74	13 B7260/2	7.1:11	Bowl	<i>Hamra</i>	1b	Yavneh
sample 75	14 B7279/33	7.1:6	Bowl	<i>Hamra</i>	1a	Yavneh
sample 78	13 B7482/94	7.5:27	Juglet painted	?	5	Imported?
sample 79	13	7.5:26	Juglet painted	alluvial?	6/2?	?
sample 80	13 B7218/9#		Juglet "large"	micaceous	7	Cyprus?
sample 81	unknown		Juglet	<i>Hamra</i>	1c	Yavneh
sample 82	12 B7218/9#	7.5:14?	Juglet (black)	<i>Hamra</i>	1e	Yavneh

S = Southern; N = Northern. * Considered within the chalices group. ** Here considered as a bowl, later defined by Panitz-Cohen as part of a chalice. # The same basket was written for samples 80 and 82; the one for sample 80 is probably a mistake.

9.5. DISCUSSION

When analyzing results of a ceramic provenance study it is important to define the term ‘local ware’. One may attempt to indicate an imaginary boundary that delimits the area in which the potter gathers clay ‘typical to the site’. Subsequently, further resources may be considered ‘imported’; long and short range ‘imports’ may also be similarly defined. The issue of the distances between a site and the resources of clay and temper used by its potters has been largely discussed in petrographic research, also because this would be an important parameter for the placing of pottery workshops. In his choice of raw material used the potter may take into consideration the expenditure of energy required for its collection and the estimated economic returns from the products (Jarman 1972). Browman (1976) proposed a model called ‘exploitable territory threshold’, a generalization about distance to resources in a specified radius. His spatial conjecture presupposes that exploitation of resources implies preferences, which obviously tend to minimize expenses and increase profits. Using analogous models, some authors (e.g., Vita-Finzi 1978: 23-31) argued that an archaeological site occupies a position within an exploitable territory and that its economic and production potential is a direct outcome of its setting. Vita-Finzi called this model ‘site catchment analysis’, a term chosen as an analogy to the area drained by a waterway and its tributaries, and which expresses the concept of a region that supplies raw materials to the target site.

In analyzing the supplies conveying strategy to a pottery workshop, it could be useful to examine ethnographic literature. Distances to ceramic production resources are seldom mentioned, yet distances to clay sources are frequently quoted, and then, in decreasing order, distance to temper, slip, paint and fuel outcrops (Arnold 1985: 35; references therein). Multiple observations around the world (Arnold 1985: 39-49, Tables 2.1-2.3) show that ceramic artisans in present day traditional societies walk mostly up to a few km to get the necessary raw material. An additional, longer gathering range is defined as possible but not preferable for exploitation. People could eventually avoid the local clays and walk greater distances to obtain the desired material. However, the frequencies of these distances as registered in the ethnographic literature suggest that they occur in what Browman defines as a ‘marginal range’. This range (the ‘second threshold’, as denominated by Browman) is incorporated to the production chain only in times of difficulties or of external pressure, such that may impede access the primary outcrops.

The overwhelming majority of the assemblage from Yavneh sampled in this research exhibits rather similar characteristics. The petrographic groups are mostly variants of the same group, a *hamra* soil matrix with mostly coastal sand inclusions. This fact is not surprising, since the potential raw material available to the pottery manufacturers at Yavneh includes abundant exposures of the above mentioned soil. Moreover, the clay used for the cult stands, other cultic vessels (fire pans, chalices, figurines) and the regular pottery vessels (especially the bowls) is similar (Fig. 9.2). Most probably all these items were made in the same workshop located in the site or its close vicinity. The clay used is derived from the *hamra* soils in the vicinity of the site, and very rich in coastal sand and quartz inclusions. Slight differences between fabrics, denoted here as sub-groups, probably do not indicate different workshops in most cases. Especially, the difference between the two common sub-groups 1a and 1b could merely represent the variability in raw material. Thus, it seems that the paste of the stands and most other items is rather homogenous in comparison to typical pottery assemblages. The very few exceptions emphasize this phenomenon. For example, the ‘naos’ stand probably comes from the northern coast and was not made at Yavneh; it is also typologically different from the regular cult stands.

It should be stressed that *hamra* is often not considered a good choice as raw material for manufacture of pottery vessels. The vessels produced can be rather fragile and friable when used. Possibly, for this reason, it is common to find such vessels in non-practical uses such as in mortuary offerings in cemeteries. This phenomenon is well attested during different periods, e.g. in the graveyards excavated in the coastal plain during the MB II and LB periods. In these periods vessels belonging to this petrographic group, mostly in non-functional uses, are commonly found. Examples include vessels retrieved in a kiln excavated at the northern bank of the Soreq River (Singer-Avitz and Levy 1992a: 12*-14*) as well as offerings in tombs in the LB period Palmahim cemetery (Singer-Avitz and Levy 1992b: 24*-25*). The ceramic assemblage of the Chalcolithic cemetery at Palmahim (North), recently excavated by one of the authors, shows similar petrographic characteristics as well (Gorzalczy 2007: 214, forthcoming).

Therefore, it seems a safe assumption that vessels from the Yavneh pit – intended for a votive or ceremonial function – indicate a similar phenomenon; this may include the non-cultic types appearing in the repository pit (as bowls, juglets, etc.) as well. Thus, the Yavneh potters producing the material found in the pit preferred to use the inferior yet easily accessible raw material, and not to invest more effort in seeking better clay in the near vicinity of the site. Since the ceramic vessels were most probably expected to stand in a fixed place, the inferior raw material, from which more fragile objects would be produced, would have sufficed.

It may be interesting to note a petrographic study of Philistine and other Iron I-II A pottery from the Azor cemetery (Moshe Dothan's excavations, 1958, 1960) (Ben-Shlomo 2007: 282, Fig. 16; Ben-Shlomo forthcoming), a close by contemporaneous site. The site itself lies on *hamra* soil yet most of the pottery is made of a clay derived from calcareous grumusol and *pararendzina*, while the readily available *hamra* soil was hardly used (as noted, clay originating from the *pararendzina* soil is available in this area, Fig. 9.1, Dan et al. 1972: 35, 1975, 2002: 302, Table 2; Ben-Shlomo 2006: 198; the high contents of sandy quartz may indicate a mixture with alluvial grumusol soil). As noted above, due to its coarseness *hamra* soil is not very well suited for pottery production (see also Goren 1991: 124-125, relating to Chalcolithic vessels from Azor), yet, we see that at Yavneh it is very popular. Thus, in the same general region and in roughly the same time-span, we see that different workshops used different clay sources. Possibly, this indicates that local traditions of potters played a significant role in their choice of raw material, or that at Azor the pottery used in the tombs was interchangeable with Azor pottery serving daily purposes (in difference, for example, from the vessels of Palmahim cemeteries mentioned above).

The stands from Yavneh seem to have been fired at a relatively high temperature. Possibly due to their excessive thickness and the nature of raw material used the fired stands are still quite brittle and do not seem visually to be highly fired ceramic objects. Although the different stands show a rich and diverse iconographic world, it seems that the stands and other cultic vessels were 'mass produced' on a sort of production line, at least during the stages of clay preparation and firing. Moreover, due to the results of the analysis of the local bowls from the repository pit, it seems that the workshop that produced the cultic vessels was the same one that manufactured regular pottery vessels.

The Yavneh assemblage is rather unique, and naturally, one cannot compare this study with petrographic or chemical studies of exactly similar Iron Age cultic assemblages. Nevertheless, the late Iron Age cultic pottery assemblages of the shrine at Horvat Qitmit and 'En Hazeva (interpreted now as a *favissa* assemblage, Ben-Arieh, personal communication) were analyzed. Neutron activation analysis of objects from the shrine at Horvat Qitmit also indicated that all the cult vessels analyzed were made of a similar local clay source, also similar to the regular pottery from the site (Gunneweg and Mommsen 1995). A similar result seems to emerge from the NAA and petrographic analysis of the cult stands and vessels from 'En Hazeva (Gunneweg et al. 1991; Ben-Arieh, personal communication). INAA analysis of several cultic vessels from Iron Age I temple of Tell Qasile (Yellin and Gunneweg 1985) indicates that these were made locally (though, several Philistine vessels may have been imported from the southern coast, see Ben-Shlomo 2006: 197-198).

Thus, so far, we see that at Iron Age temple sites of the Southern Levant cultic vessels that were used in the temple were produced locally, probably by the regular potters of the site. The vessels were often made of rather standard clay, also used for regular pottery vessels (though note the possibility raised above of the use of a rather inferior raw material for cultic items). Naturally, it is possible, and even probable, that certain potters or artists specialized in the production of cultic items, particularly the iconographically illustrated items, and also participated in the production of the vessels. However, it is possible that such specialized artisans, were involved only in the stage that comprised the forming and adding of the plastic (and maybe color) decoration of the objects, while other aspects of the preparation of the objects (as clay choice and treatment and creation of the general form) were done by the regular potters. Another possibility is that regular potters that worked in a workshop providing the temple were also specialized in this artistic work.

The fact that nearly all cultic vessels used in the shrine were locally produced and not brought from outside the site should also be noted. This may indicate two possible scenarios:

A. The temple was only used by the inhabitants of Yavneh.

B. If the temple was also visited by 'pilgrims' coming from other sites they did not bring with them cultic vessels to leave in the temple as offerings and gifts (either because it was inconvenient, or because it was not the custom used).

The fact that individual people did not make their own cultic vessels can reflect several ritual traditions. One option is that the cult stands depict fixed mythological scenes and motifs dictated by the temple administration, and thus produced in clay by the local potters. Another option possible is that people using these cult stands or offering them to the temple, have ordered them from the potters, and may have requested certain depictions in clay (possibly of some personal symbolic meaning) to be illustrated. A combination of these two options may also occur. These scenarios do not apply to non-iconographic cultic vessels as chalices and fire pans, which were most probably produced regularly by order of the temple. Another option would be that a workshop was attached to the temple and its potters worked exclusively to provide its cultic necessities.

Therefore, while this extensive petrographic study of cult and pottery vessels from the Yavneh pit does not present surprising, 'interesting' or even diversified results, it may be a useful tool in our attempt to understand and interpret the ritual traditions of the people that used the cultic vessels of the temple of Yavneh.

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Appendix – Table 9.4. Detailed Description of Thin Sections

CAT /sam. no.	Type	Soil	Matrix	Inclusions	Notes	Group
2	stand	<i>Hamra</i>	slightly active, ss, 20% voids, silty	QZ: 25% bimodal 30-80 a, 120-600 sa-r, some cracked; Several: LS 50-250 sr; Rare: feldspar 40-80 sa;	small slide	1a
3	stand	<i>Hamra</i>	dark-reddish, ss-cs, 10% voids	QZ: 40% poorly sorted, 50-500 a-r; Several: LS/CC 50-200 sr; Rare: mica 50-100 sr-r;		1b
6	stand	<i>Hamra</i>	slightly active, ss, 15% voids, silty	QZ: 25% bimodal, 30-60 a, 150-450 sa-r, several zoned; Several: clay balls 70-250 sr-r, LS/CC 50-150 sr-sa; Rare: feldspar 40-60 sa;		1a
8	stand	<i>Hamra</i>	dark, ss-cs, 20% voids	QZ: 30% bimodal 20-80 a, 120-400 sr-r, few zoned; Several: LS 50-150 sr; Rare: mica 30-60 sr;		1a
9	stand	<i>Hamra</i>	slightly active, ss, 10% voids	QZ: 30% bimodal 20-60 a, 130-400 sr-r, several ferrug.; Several: OP/clay 60-120 sr-r; Rare: feldspar 100-120 r, LS 40-60 sr;		1a
10	stand	<i>Hamra</i>	dark-reddish-OP, ss, 25% voids	QZ: 30% moderately sorted 30-350 a-r;		1b
14	stand	<i>Hamra</i>	dark, ss, 15% voids, silty	QZ: 35% bimodal 20-60 a, 120-650 sr-r; Several: Op 40-80 r; Rare: LS 50-100 sr, chert 300 sa, mica 40-60 sr;		1a
15	stand	Brown/ <i>Hamra</i>	dark, ss-cs, 25% voids	QZ: 40% bimodal, 20-100 (30%) sa-a, 150-800 a-r; Several: OP 40-80 r, LS 30-60 sr-r; Rare: mica 30-50 sr;		1c
17	stand	<i>Hamra</i>	dark, ss-cs, 25% voids, silty	QZ: 35% bimodal, 20-80 sa-a, 150-900 sr-r; Several: feldspar 40-120 sa-sr, LS 40-120 sa-sr; Rare: chert 50-100 sa, OP 40-120 sr, mica 30-60 sr-r;		1a
18	stand	<i>Hamra</i>	dark-reddish, ss, 20% voids	QZ: 25% bimodal 30-80 a, 120-600 sa-r, few 800-100 r, several zoned/cracked, several ferrug.; Several: Ls 50-100 r-sr; Rare: OP 50-120 r, feldspar 40-70 sa;		1a
23	stand	<i>Hamra</i>	dark, ss, 10% voids	QZ: 20% poorly sorted 30-350 a-r; Rare: Op 30-60 sr, LS 40-60 sr;	some laminated voids	1b
24	stand	<i>Hamra</i>	dark, ss, 15% voids	QZ: 20% bimodal 20-60 a, 100-450 sr-r, few ferrug., few zoned/cracked; Several: OP 40-200 sr-r, LS 40-120 sr; Rare: chert 250 sa, feldspar 40-60 sa;		1a
27	stand	<i>Loess/Hamra</i>	slightly active, ss-ds, 20% voids, silty	QZ: 15% bimodal, 20-60 a, 100-300 sa-r; Several: clay balls 50-150 r; Rare: LS 40-70 sr, OP 40-80 sr;	laminated voids	2a
28	stand	<i>Hamra</i>	dark-reddish, ss-ds, 30% voids	QZ: 30% moderately sorted, 50-350 a-r, several ferrug.; Rare: LS 40-80 sr, mica 30-50 sr;		1b
29	stand	<i>Hamra</i>	dark, ss-cs, 15% voids, silty	QZ: 40% bimodal 30-80 a, 100-500 sr-r (few sa-a), few zoned, several ferrug.; Several: LS 40-200 sr-sa; Rare: feldspar 30-80 sa-sr, mica 30-60 r, chert 200-250 sa;	some laminated voids	1a
33	stand	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 30% poorly sorted 30-450 a-r, few zoned; Rare: LS 30-70 r, mica 30-50 r, feldspar 30-60 sa;		1b/a
36	stand	<i>Hamra</i>	dark, ss, 20% voids	QZ: 35% poorly sorted 30-600 a-r, some zoned; Several: LS 40-200 a-sr;	some laminated voids	1b
37	stand	<i>Hamra</i>	dark, ss, 20% voids	QZ: 20% bimodal, 20-80 a, 100-350 sa-r; Several: LS 50-180 sa-sr;		1a
39	stand	<i>Hamra</i>	slightly active-reddish, ss-ds, 25% voids, silty	QZ: 30% bimodal, 20-100 a-sa, 150-450 sa-r, some zoned; Several: LS 40-120 sr-sa; Rare: mica 60-80 sa;	some laminated voids	1a
40	stand	<i>Hamra</i>	dark-OP, ss-cs, 15% voids	QZ: 35% poorly sorted 30-500 a-r, some zoned, few 600-800 r; Rare: LS 40-80 sr, feldspar 80-120 sr;		1b
41	stand	<i>Hamra</i>	dark-reddish, ss, 15% voids, silty	QZ: 20% bimodal, 20-70 -sa, 120-400 sr-r, some zoned; Several: LS 50-200 sr-sa, mica 30-80 sr-r, OP 50-100 sr; Rare: feldspar 40-80 sa;		1a

CHAPTER 9: PETROGRAPHY

43	stand	<i>Hamra</i>	reddish, ss-cs, 20% voids	QZ: 40% poorly sorted 30-450 a-r, some zoned; rare: Op 40-80 sr, mica 40-70 sr, LS 30-100 sa-sr;	small slide	1b
44	stand	<i>Hamra</i>	dark-OP, ss-ds, 20% voids	QZ: 30% bimodal, 30-100 sa-a, 120-350 sa-r, few 500-600 sr-r, few zoned; Rare: LS 40-80 sr, feldspar 50-80 sr;	some laminated voids	1a
46	stand	<i>Hamra</i>	dark-reddish, ss, 25% voids	QZ: 25% moderately sorted 40-300 a-r, some ferrug.; Several: Op 40-100 sr;	small slide	1b
47	stand	<i>Hamra</i>	dark, ss, 15% voids	QZ: 25% bimodal, 20-80 a, 120-600 sa-r, several ferrug., few zoned/cracked; Several: LS 50-250 sa-sr; Rare: feldspar 60-100 sa;	some laminated voids	1a
49	stand	?	slightly active, ss-cs, 5% voids, silty	QZ: 35% moderately sorted 150-450 sa-r, few 30-80 a, few ferrug.; Several: feldspar 40-120 sa-sr, ferrug. Qz? 80-300 sr, FR 30-80 r; Rare: LS 40-80 sr, pyroxene? 50-120 sa, mica 40-80 r;		3
50	stand	<i>Hamra</i>	dark-OP, ss-cs, 10% voids	QZ: 40% bimodal, 30-100 sa-a (20%), 180-500 sr-r, few zoned; Several: LS 40-100 sa-sr, OP 30-80 sr; Rare: mica 30-60 sr;		1c
51	stand	<i>Hamra</i>	dark-Op, ss, 15% voids	QZ: 30% bimodal, 30-80 a, 120-500 sr-r; Several: LS 40-180 sa-sr; Rare: feldspar 120-150 sa;		1a
52	stand	<i>Hamra</i>	slightly active-reddish, ss, 20% voids, silty	QZ: 30% bimodal, 20-100 sa-a, 150-600 sr-r, some zoned, ferrug.; LS: 1% 50-350 sr-sa; Several: Op 60-180 sr, mica 30-80 sa-sr;		1d
53	stand	<i>Hamra</i>	dark-Op, ss-cs, 15% voids	QZ: 40% poorly sorted 30-650 a-r, some zoned/cracked; Several: LS 50-150 sa-sr; Rare: feldspar 60-90 sa, mica 30-60 sr;		1b
54	stand	<i>Hamra</i>	reddish, ss, 20% voids	QZ: 20% bimodal 20-80 a, 150-300 sr-r;	small slide	1a?
55	stand	<i>Hamra</i>	dark-OP, ss-cs, 10% voids	QZ: 35% moderately sorted, 80-450 sa-r, some 20-50 sa-a, some zoned/cracked; Several: LS 50-150 sa-sr; rare: feldspar 40-70 sa;		1b
56	stand	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 30% bimodal, 20-80 a, 100-500 sa-r; Several: LS/CC 50-800 sa-r; Rare: feldspar 40-70 sa, shell 350 elongated;		1e
57	stand	<i>Hamra</i>	dark-reddish-OP, ss-cs, 10% voids	QZ: 30% bimodal, 20-60 a, 120-600, few 800 sa-r, few ferrug.; Several: LS/CC 80-600 sa-sr, Rare: rare 150-250 sa, shell? 600 elongated;		1e
60	stand	<i>Hamra</i>	reddish, ss-ds, 15% voids	QZ: 20% bimodal 30-60 a-sa, 120-400 sr-r; Rare: LS 40-80 sr, chert 60-90 sr-sa;		1a
61	stand	<i>Hamra</i>	reddish-dark, ss-cs, 10% voids	QZ: 40% moderately sorted, 120-450 sa-r, some 20-60 sa-a, few ferrug.; Rare: LS 50-120 sa, feldspar 50-70 sa, chert 40-80 sa, mica 30-60 r;		1b
62	stand	?	slightly active, ss, 10% voids, silty	QZ: 15% bimodal, 20-60 a, 120-600 sr-r; Shales/clay balls: 5% 50-600 sr-r; Several: bone 50-1200 elongated, LS 40-180 sa, OP: 60-180 sr-r, mica 30-100 sr-sa, feldspar 60-120 sr; Rare: Amphiroa? 500 sr;		4
65	stand	<i>Hamra</i>	dark-OP, ss-cs, 10% voids	QZ: 45% bimodal, 20-80 sa-a, 150-600 sr-r, some zoned; Several: LS 40-120 sa-sr; Rare: OP 50-80 sr, feldspar 50-100 sa;		1a
66	stand	<i>Hamra</i>	dark-OP, ss, 20% voids	QZ: 35% poorly sorted 30-1200 a-r, some zoned; Several: LS/CC/bone 50-450 elongated-sr; Rare: mica 30-50 r, feldspar 40-60 sa, chert 40-60 sa;	laminated voids	1e?
67	stand	<i>Hamra</i>	dark-reddish, ss, 25% voids	QZ: 35% bimodal, 30-100 sa-a, 120-800 sa-r, some zoned/cracked; Several: LS/CC 50-800 sr-sa, OP 50-200 sr; rare: feldspar 120-160 sa;		1a
68	stand	<i>Hamra</i>	dark-OP, ss, 25% voids	QZ: 25% bimodal, 20-80 a, 120-500 sr-r, some zoned/cracked; Several: LS 40-120 sa-sr; Rare: LS 60-150 sa, kurkar 160-250 sa, feldspar 100-150 sa;		1a
69	stand	<i>Hamra</i>	dark-OP, ss-ds, 20% voids	QZ: 20% bimodal, 20-60 a, 150-700 s-r; Several: LS 40-100 sa-sr;		1a
70	stand	<i>Loess</i>	slightly active, reddish, ss, 15%	QZ: 25% poorly sorted 50-700 a-r; Several: bone? 80-300 elongated, LS/CC: 1%, 60-250	laminated voids	2a

CHAPTER 9: PETROGRAPHY

			voids, silty	sa-sr (some ferrug.); Rare: FR 60-100 r, mica 40-80 sr, hornblende 40-50 sa;		
72	stand	<i>Hamra</i>	dark-OP, ss-cs, 20% voids	QZ: 30% poorly sorted 30-500 a-r, some zoned; Several: LS/CC 40-160 sa-sr, feldspar 40-120 sa; Rare: chalk 350 sr;	some laminated voids	1b
73	stand	<i>Hamra</i>	dark-reddish, ss, 25% voids	QZ: 35% bimodal? 20-60 a, 100-1200 sa-r, some zoned, some ferrug.; Several: LS 50-400 sa-sr (some ferrug.), OP 60-200 sr-r, mica 30-80 sr-r; Rare: feldspar 40-120 sa;		1e?
74	stand	<i>Hamra</i>	dark-OP, ss-cs, 15% voids	QZ: 50% bimodal, 30-80 a, 150-800 sr-r, some zoned; Several: LS 40-140 sa-sr; Rare: feldspar 60-120 sa, chert 40-80 sr, mica 30-50 r;	laminated voids	1a
75	stand	<i>Hamra</i>	dark-reddish, ss-ds, 10% voids	QZ: 25% bimodal? 20-70 sa-a, 120-500 sa-r some zoned; Several: LS 40-120 sr-sa;		1a
77	stand	<i>Hamra</i>	reddish, ss, 15% voids, silty	QZ: 30% poorly sorted/bimodal 30-450 a-r, some zoned; Several: LS 50-180 sa-sr; Rare: mica 20-50 sr, OP 50-120 sr, feldspar 100-150 sa;		1a/b
78	stand	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 25% bimodal, 20-80 a, 120-600 a-r few cracked; Several: LS 50-250 sr-sa; Rare: chert 40-120 sa, heavy minerals 30-50 sr, mica 30-50 sa;		1a
82	stand	<i>Loess/ Hamra</i>	reddish, active, ss, 15% voids, silty	QZ: 20% bimodal 30-100 a 120-400 r, few cracked, few ferrug.; Several: OP 30-300 sr-r, LS 40-150 sa-sr; Rare: mica 30-70 sr;		2a
83	stand	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 25% bimodal? 20-100 a, 120-350 sr-r, few cracked, few ferrug.; Several: LS 50-150 sa-sr;	small slide	1(a?)
85	stand	<i>Hamra</i>	reddish, ss, 5% voids	QZ: 20% bimodal 30-80 a, 120-700 a-r; CC/chalk: 1% 50-450 sa-r, few ferrug.; Several: OP 40-150 sr-r; Rare: mica 40-60 sa;		1d
87	stand	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 25% bimodal 20-60 a, 100-600 sr-r several cracked, several zoned, few ferrug.; Rare: LS 30-100 sr, mica 30-50 sa;		1a
88	stand	<i>Hamra</i>	reddish, ss, 15% voids, silty	QZ: 25% poorly sorted 30-450 a-r; Several: OP 30-100 sr-r, LS/CC 40-120 sa-sr; Rare: calcite 50-80 sr;		1b
91	stand	<i>Hamra</i>	reddish-dark, ss-cs, 10% voids	QZ: 30% poorly sorted 30-500 a-r, several ferrug.; Several: LS 40-150 sa-sr(also ferrug.), OP 40-100 sr-r;		1b
92	stand	<i>Hamra</i>	reddish, ss, 10% voids	QZ: 20% moderately sorted 30-400 a-r; Several: LS/CC 30-120 sa-sr, OP 30-200 sr-r;		1b/1d
93	stand	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 30% bimodal 20-80 a, 150-600 sa-r, few zoned, several ferrug.; Several: LS 50-250 sa-r;		1a
95	stand	<i>Hamra</i> ?	dark-reddish, ss-cs, 10% voids	QZ: 25% poorly sorted 30-600 a-r, several zoned, few cracked; Several: LS/CC 30-180 sa-sr; Rare: feldspar 80-120 sa, chert 60-80 sa, quartzite? 60-120 sa-sr;		1b?
97	stand	<i>Loess/ Hamra</i>	slightly active, ss-ds, 20% voids, silty	QZ: 30% bimodal 30-80 a, 120-800 sr-r, few cracked several zoned; Several: LS 40-250 sa-sr, OP 30-350 sa-r; Rare: mica 30-60 sa, feldspar 80-140 sa-sr, chert 80-100 sa, heavy minerals 30-60 sr;		2b
98	stand	<i>Hamra</i>	dark-reddish, ss-cs, 20% voids	QZ: 40% moderately sorted, 20-700 a-r, several ferrug.; Rare: LS 30-80 sa;		1b
99	stand	<i>Hamra</i>	dark-reddish, ss, 20% voids	QZ: 20% bimodal 20-80 a, 120-450 sr-r, several zoned; Several: LS/CC 60-300 sa-sr;		1a
100	stand	<i>Hamra</i>	dark-reddish, ss, 15% voids	QZ: 20% bimodal 30-100 sa-a, 150-500 sa-r, several ferrug.; Several: Op 30-120 sr-r; Rare: LS 40-80 sa-sr, mica 30-50 sa;		1a
101	stand	<i>Loess</i>	slightly active, reddish, ss-cs, 5% voids, silty	QZ: 35% bimodal 30-80 a, 120-700 sr-r, several zoned; Several: LS 40-100 sa-sr: rare: mica 30-50 sa, feldspar 40-80 sa, heavy minerals 40-100 sr;		2a
102	stand	<i>Hamra</i>	reddish, ss-ds, 20% voids, silty	QZ: 25% bimodal/poorly sorted 20-450 a-a, several ferrug., several cracked/zoned; Several: OP 30-150 sr-r, LS 30-100 sa-sr;		1a/b
103	stand	<i>Hamra</i>	dark-OP, ss-ds, 10% voids	QZ: 20% bimodal, 20-70 a, 100-450 ar-r, several zoned; Several: LS 40-100 sa; Rare: feldspar 40-80 sa, heavy minerals 30-60 sr;		1a
104	stand	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 30% poorly sorted 30-600 a-r, several zoned/cracked, several ferrug.; Several: LS/CC 40-250 sr-sa;		1b
105	stand	<i>Hamra</i>	dark-reddish, cs,	QZ: 35% moderately sorted 80-600 a-r, few 20-80 a, few zoned;		1b

			10% voids	Several: LS 40-120 sa, OP 30-80 sr-r;	
106	stand	<i>Hamra</i>	dark-OP, ss-cs, 10% voids	QZ: 30% bimodal, 2060 a, 120-500 r, several zoned; Several: LS/kurkar: 80-2000 sa-elongated, chert 40-120 sa-sr; Rare: feldspar 40-80 sa, heavy minerals 40-100 sr, shell 100-120 elongated;	1e
110	stand	<i>Hamra</i> ?	dark, ss, 15% voids	QZ: 15% moderately sorted 30-200 a-sr; Several: Op 60-300 sr-r, LS 40-100 sa;	1c?
111	stand	<i>Hamra</i>	dark-reddish, cs, 10% voids	QZ: 40% 100-600 sa-r, several 30-80 a, several ferrug., few zoned; Several: LS 50-200 sa-sr; Rare: chert 40-70 sa;	1b
112	stand	<i>Hamra</i>	dark, ss-cs, 15% voids	QZ: 35% moderately sorted, 100-800 sr-r, several 30-80 a, several zoned, few ferrug.; Several: OP 40-150 sr-r, LS 40-200 sr-sa; Rare: feldspar 40-60 sa, heavy minerals 30-60 sr, shell 80-150 elong., mica 40-70 sa-sr;	1b
114	stand	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 25% bimodal 20-80 a, 120-800 sa-r, several zoned/cracked, few ferrug.; Several: LS 40-180 sa-sr, Op 50-150 sa-r; rare: feldspar 50-80 sa, mica 60-80 sa;	1a
115	stand	<i>Hamra</i>	dark, ss-cs, 20% voids	QZ: 30% poorly sorted, 40-500 sa-r, several ferrug., few zoned; Rare: LS 50-120 sr, OP 40-150 sr;	1b
CS 46	altar	<i>Hamra</i>	dark-Op, ss, 15% voids	QZ: 30%, bimodal, 30-100 a-sa, 150-550 sa-r, few zoned; Several: LS/CC 50-280 sa-sr; Rare: OP 40-120 sr, feldspar 60-80 sa, mica 30-60 sa-sr, heavy minerals 60-120 sr;	1a
CS 47	naos	?	dark, cs, 10% voids	QZ: 35% poorly sorted/bimodal, 30-120 a-sa, 120-600 sr-r, several zoned, few ferrug.; Several: LS/CC 50-180 sa-sr, OP 30-150 sa-sr, mica 40-100 sr-r; Rare: FR 40-80 r, Amphiroa 600 sr, feldspar 120-200 sr-sa, heavy minerals 40-80 sr;	4
sam 1	fire pan	<i>Hamra</i>	dark-reddish, ss, 15% voids	QZ: 25% moderately sorted 40-500 a-r, several zoned, ferrug., Several: LS 50-280 sa-sr; rare: feldspar 40-80 sa, quartzite? 50-80 sa;	1b
sam 2	fire pan	<i>Hamra</i>	dark-OP, ss-cs, 20% voids	QZ: 30% 100-500 sr-r, several ferrug., several 30-80 sa-a, several zoned, cracked; Rare: LS 30-70 sr, mica 40-80 a, feldspar 40-80 sa;	1b
sam 3	fire pan	<i>Hamra</i>	dark, ss, 10% voids	QZ: 30% bimodal, 30-100 a-sa, 120-700 sa-r, several zoned/cracked; Several: LS 50-300 sa; Rare: OP 30-80 sr;	1a
sam 4	fire pan	<i>Hamra</i>	reddish, cs-packed, 10% voids	QZ: 50% well sorted, 100-400, sa-r, few 30-50 a, 500-600 r, several zoned; Several: LS 40-120 sr-sa, OP 30-150 sr-sa; Rare: FR 30-40 r;	1b
sam 5	fire pan	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 30% bimodal, 20-80 a, 120-450 sr-r, several zoned/cracked; Several: CC/chalk 80-500 sr-a (some ferrug.), OP 40-100 sr; Rare: mica 30-60 sr-sa;	1a
sam 14	fire pan	<i>Hamra</i>	dark-OP, ss, 20% voids	QZ: 30% bimodal, 20-80 a, 120-700 sr-r, several zoned/cracked; Several: LS 60-320 sa-r, OP 40-80 sr; Rare: mica 30-50 sr, heavy minerals 30-50 sr;	1a
sam 15	fire pan	<i>Hamra</i>	reddish, ss-cs, 10% voids	QZ: 30% poorly sorted/bimodal, 20-80 a, 100-450 sa-r, several ferrug.; Several: LS 50-300 sa-r, OP 30-120 sr;	1a/b
sam 16	kernos	<i>Hamra</i>	reddish-dark, ss-cs, 10% voids	QZ: 25% poorly sorted 100-400 sr-r (several 20-60 a), several ferrug., zoned; Several: LS 50-200 sa-sr, OP 30-150 sr-r; Rare: mica 30-60 sr;	1b
sam 17	Zoom.	<i>Hamra</i>	dark-OP, ss, 10% voids	QZ: 20% bimodal, 20-60 a, 100-400 sr-r, several zoned; Several: LS 40-150 sr-sa; Rare: OP 30-100 sr, mica 50-100 sa, chert 150-200 a;	1a
sam 18	Zoom.	<i>Hamra</i>	dark-reddish, ss-cs, 5% voids	QZ: 30% poorly sorted 30-600 a-r, several zoned, ferrug.; Several: OP 40-120 sr; Rare: LS 50-250 sa-sr, mica 30-60 sr;	1b
sam 19	Round stand	<i>Hamra</i>	dark, ss, 10% voids	QZ: 30% bimodal, 30-80 a, 100-500 sr-r, several zoned, ferrug.; Several: LS 50-350 sr-r; Rare: Op 30-100 sr, feldspar 50-80 sr, mica 30-60 sr;	1a
sam 20	pyxix	<i>Hamra/Loess?</i>	dark-reddish, ds, 15% voids	QZ: 15% bimodal 30-100 sa-a, 120-350 sr-r, several ferrug.; LS/CC: 5% 60-300 sa-r; Op: 1% 50-350 sa-sr;	1?/2
sam 22	juglet/jug	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 25% bimodal 20-80 a, 100-400 sr-r, several ferrug., zoned/cracked; Several: LS 50-150 sa-sr, OP 30-120 sr-r; Rare: kurkar/nari 200 sr;	1e?

CHAPTER 9: PETROGRAPHY

sam 23	Chalice painted	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 30% bimodal, 30-120 a, 150-450 r, few zoned, ferrug.; Several: LS/CC 40-100 sr-sa, OP 50-120 sr; Rare: feldspar 50-60 sa, mica 30-50 sr;		1a
sam 24	Chalice	<i>Hamra</i>	dark, ss-cs, 10% voids	QZ: 35% bimodal, 20-100 a-a, 120-400 sr-r, several zoned/cracked; Several: LS 40-200 sa-sr, OP 40-140 sr-sa; Rare: heavy minerals 30-70 sr, mica 30-60 sr, feldspar 250 sa;		1a?
sam 25	Chalice	<i>Hamra</i>	reddish, ss, 5% voids	QZ: 25% moderately sorted 150-400 sr-r, few 20-60 a, several zoned/cracked, few ferrug.; Rare: LS 100-180 sa-sr, mica 30-60 sr, OP 40-80 sr;		1b
sam 26	Chalice (round stand)	<i>Loess/Hamra</i>	reddish, slightly active, ss-cs, 10% voids, silty	QZ: 30% moderately sorted 100-500 sa-r, few 30-60 a, several zoned/cracked, ferrug.; Several: LS 40-160 sa-sr, heavy minerals 30-80 sr, FR 40-100 r; Rare: mica 30-50 sr, OP 30-80 sa-sr;		2b/1a
sam 27	Chalice (round stand)	<i>Hamra</i>	slightly active, ss, 10% voids	QZ: 25% poorly sorted 30-400 sa-r, few 500-700 r, several zoned/cracked, ferrug.; Several: CC/LS 40-130 sa-sr, OP 30-100 sa-sr; Rare: feldspar 50-80 sa, mica 30-50 sr;		1b
sam 28	Chalice	<i>Hamra</i>	dark-reddish, ss-cs, 15% voids	QZ: 35% bimodal 30-100 sa-a, 120-500 few sr-r, 500-800 r; LS: 1% 50-200 sa-sr; Rare: feldspar 80-160 sa;		1d
sam 29	Chalice	<i>Hamra</i>	dark-reddish, cs, 10% voids	QZ: 35% bimodal 30-80 a, 100-700 sr-r, few zoned; LS: 1% 40-200 sa-sr; Rare: chalk 60-100 sr-r, chert 100-120 sa, feldspar 60-80 sa;		1d
sam 30	Chalice	<i>Hamra</i>	dark-Op, ss-cs, 15% voids	QZ: 35% bimodal 230-80 a, 120-500 sr-r, several cracked/zoned; Several: LS 40-120 sa-sr; Rare: chalk 800 r, feldspar 60-120 sa;	laminated voids	1a
sam 31	Chalice	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 30% bimodal, 30-100 a, 120-450 sr-r, few zoned, ferrug.; Several: LS 0-120 sa-sr; Rare: heavy minerals 40-80 sr;		1a
samp le 32	Chalice	<i>Hamra</i>	dark-reddish, ss, 15% voids	QZ: 23% bimodal 20-80 a, 120-700 sr-r, several zoned/cracked, few ferrug.; Several: LS 40-160 sa; Rare: feldspar 40-60 sa, OP 30-80 sr, mica 20-50 sr;		1a
sam 35	Chalice	<i>Hamra</i>	dark, ss, 20% voids	QZ: 30% bimodal 20-60 a-sr (majority), 100-350 sa-r, few zoned/cracked; Rare: LS 40-100 sa-sr, feldspar 40-80 sa, mica 30-80 sa-sr;		1c
sam 36	Chalice	<i>Loess/Hamra</i>	slightly active, ss-cs, 10% voids, silty	QZ: 30% bimodal 20-80 a, 100-500 r-sr, several zoned, few ferrug.; Several: LS 40-180 sa-sr, feldspar 60-150 sa, heavy minerals 40-80 sr; Rare: mica 30-60 sr, FR 40-70 r;		2a?
sam 38	Chalice	<i>Hamra</i>	dark-reddish, ss-cs, 10% voids	QZ: 30% bimodal 20-100 a, 120-400 sr-r, few 600-800 r, several zoned/cracked, ferrug.; Several: LS 40-160 sa-sr; Rare: OP 30-120 sr-r, mica 30-160 sr;	some laminated voids	1a
sam 39	Chalice	<i>Hamra</i>	dark, ss-cs, 15% voids	QZ: 30% bimodal 30-80 a, 100-450 r, several zoned/cracked; Rare: LS 50-100 sa-sr, mica 30-40 sr, feldspar 50-80 sa;		1a
sam 41	Chalice	<i>Hamra</i>	dark-reddish, ss-cs, 10% voids	QZ: 30% bimodal 30-100 sa-a, 120-450 sr-r, several zoned; Several: LS 40-160 sa-sr; Rare: feldspar 60-120 sa;	small slide	1a
sam 42	Chalice	<i>Hamra</i> ?	reddish, slightly active, ss-cs, 10% voids, silty	QZ: 25% poorly sorted, 30-400 a-r, few 500-800 r, several zoned; LS: 1% 50-250 sa-sr; OP: 1% 40-150 sr-r; Rare: mica 30-40 sr, feldspar 40-80 sa;		1d?
sam 44	Bowl 3b	<i>Hamra</i>	dark, ss, 10% voids	QZ: 30% bimodal 30-100 a, 120-450 r, few 700-800 r, several zoned; Several: LS/kurkar 50-600 sa-sr; Rare: mica 30-60 sr, chert 50-80 sa;		1e
sam 45	bowl	<i>Hamra</i>	dark, ss-cs, 10% voids	QZ: 30% bimodal, 20-80 a-sa, 100-600 sr-r, many zoned/cracked, few ferrug.; Several: LS/CC 50-180 sa-sr; Rare: feldspar 80-160 sa;		1a
sam 46	Bowl knobs	<i>Hamra</i>	dark-reddish, ss, 10% voids	QZ: 25% bimodal, 30-90 sa-a, 100-350 sa-r, several zoned, ferrug.; Several: LS/CC 50-200 sa-sr, OP 50-300 sr-r; Rare: mica 30-80 sa-sr;		1a
sam 47	Bowl 4	<i>Hamra</i>	dark, ss-ds, 15% voids	QZ: 20% bimodal, 20-80 a, 100-400 sa-r, several zoned/cracked; LS: 1% 50-250 sa-sr; Several: OP 50-180 sr; Rare: feldspar 40-80 sa, chert 50-80 sa;		1d
sam	Bowl	<i>Hamra</i>	dark-Op, ss, 15%	QZ: 30% bimodal-poorly sorted, 30-100 sa-a, 120-400 sr-r,		1a

CHAPTER 9: PETROGRAPHY

48			voids	several zoned/cracked, ferrug.; Several: LS 50-250 sr-sa, Op 40-100 sr-r; Rare: mica 30-60 sa;	
sam 49	Bowl	<i>Hamra</i>	dark-reddish, ss, 10% voids	QZ: 30% moderately sorted, few 20-80 a, 100-450 sa-r, several zoned/cracked; Rare: mica 30-50 sa, LS 40-80 sa-sr, feldspar 60-80 sa;	1b
sam 50	Bowl rs	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 30% bimodal, 20-80 a, 120-400 r, several zoned; Several: LS 40-180 sa-sr; Rare: OP 40-100 sr, mica 30-50 sr, hornblende 80-100 a;	1a
sam 51	Bowl BL4?	<i>Loess</i>	reddish-slightly active, ss-cs, 5% voids, silty	QZ: 15% bimodal, mostly silty 30-100 a, 150-400 sr-r, several zoned/cracked; Several: LS 50-250 sa-sr, OP 30-120 sr, FR 50-100 r; Rare: mica 30-80 sa-sr, feldspar 40-70 sa;	2a
sam 52	Bowl	<i>Hamra</i> ?	reddish, ss, 10% voids	QZ: 25% bimodal? 30-120 sa-a, 120-350 sr-r, several zoned, ferrug.; Several: OP 40-250 sr-r, LS 40-200 sa-sr; Rare: chert 40-80 sa, feldspar 50-100 sa;	1a?
sam 53	Bowl	<i>Hamra</i>	dark-reddish, ss, 10% voids	QZ: 20% bimodal 20-100 a, 120-400 sr-r, few 700-800 r, several zoned/cracked; Several: LS/CC 40-200 sa-sr; rare; mica 30-60 sa, heavy minerals 30-50 sr;	1a
sam 54	Bowl	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 25% bimodal-poorly sorted, 20-120 a, 150-400 sa-r, few 600-800 sr-r, several cracked/zoned; Rare: Op 30-80 sr, LS 40-100 sa;	1a
sam 55	Bowl	<i>Hamra</i> ?	dark, ss-ds, 10% voids, silty	QZ: 20%? 30-250 sa-r; Several LS 40-100 sa;	small slide 1?
sam 56	Bowl	<i>Hamra</i>	dark-reddish, ss, 15% voids	QZ: 20% bimodal 20-80 a, 100-350 sa-r, several zoned/cracked; Several: OP 3-100 sr-r; Rare: LS 40-80 sa-sr, mica 30-50 sr;	1(a?)
sam 57	Bowl 6	<i>Hamra</i>	dark, ss-cs, 15% voids	QZ: 30% bimodal, 20-70 a, 100-350 sa-r, few 450-550 r, several zoned/cracked, ferrug.; LS/CC: 2% 80-400 sr-r; Several: OP 40-100 sa-sr; Rare: mica 30-60 sr, feldspar 50-70 sa;	1d
sam 59	Bowl	<i>Hamra</i>	dark-OP, ss-cs, 20% voids	QZ: 35% bimodal/poorly sorted, 30-500 a-r, many zoned/cracked, several ferrug.; Several: Op 40-100 sr, mica 20-60 sa-sr, few ferrug., LS 50-100 sa-sr; Rare: feldspar 40-60 sa;	1b?
sam 60	Bowl rsb	<i>Hamra</i>	dark-reddish, ss-cs, 10% voids	QZ: 30% bimodal, mostly silty 20-100 a, 120-450 sr-r, several zoned, ferrug.; LS: 1% 50-260 sr-r; Several: Op 30-100 sr; Rare: mica 30-60 sr, feldspar 40-60 sa;	1d
sam 62	bowl	<i>Hamra</i>	dark-OP, ss-cs, 15% voids	QZ: 35% poorly sorted 30-450 sa-r (mostly sr-r), many zoned/cracked, few ferrug.; Several: LS 60-300 sr-r; Rare: Op 30-80 sr, chert 80-120 sa, mica 30-50 sr;	1b?
sam 65	bowl	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 25% bimodal, 30-80 a, 100-350 sr-r, several zoned/cracked; Several: LS/CC 50-260 sa-sr; Rare: mica 30-50 sr, heavy minerals 30-60 sr;	1a
sam 67	bowl	<i>Hamra</i>	dark-reddish, ss, 15% voids	QZ: 25% poorly sorted, 40-350 a-r, several zoned; Several: LS 60-250 sa-r; Rare: OP 40-80 sr;	1b
sam 68	bowl	<i>Hamra</i>	dark, ss, 15% voids	QZ: 25% bimodal, 30-100 a, 120-350 sa-r, several zoned; Several: LS 40-200 sa-sr;	some laminated voids 1a
sam 71	bowl	<i>Hamra</i>	dark-OP, ss, 15% voids	QZ: 30% bimodal, 30-80 a, 100-600 sr-r, several zoned/cracked, ferrug.; Several: LS 60-350; Rare: Op 30-60 sr, chert 60-80 sa, mica 30-60 sr, feldspar 60-120 sa;	1a
sam 73	(bowl)* chalice	<i>Hamra</i>	dark-reddish, ss-cs, 10% voids	QZ: 35% poorly sorted 30-500 a-r, some zoned/cracked; Rare: chalk 300 sa, LS 50-100 sa-sr, OP 50-120 sr, mica 30-50 sr;	1b
sam 74	bowl	<i>Hamra</i>	dark, ss-cs, 20% voids	QZ: 30% poorly sorted, 30-450 a-r (mostly sr-r), several zoned/cracked, ferrug.; Several: OP 40-80 sr; Rare: LS 40-80 sr-sa, mica 40-70 sa;	1b
sam 75	bowl	<i>Hamra</i>	dark-Op, ss, 10% voids	QZ: 25% bimodal, 20-80 a, 100-350 sa-r, several zoned, ferrug.; Several: LS 40-200 sa-sr; Rare: OP 40-100 sr, feldspar 160-200 sa, mica 30-50 sr;	some laminated voids 1a
sam 78	Juglet	?	dark, os, 2% voids, very fine	Several: LS/CC 40-100 sa-sr; Rare: QZ 20-50 a, OP 30-50 sr;	5
sam 79	Juglet	alluvial ?	dark-slightly active, ss-cs, 10%	QZ: 40% bimodal, 30-100 sa-a, 140-700 sr-r, several zoned, cracked; calcite: 1% 60-500 sa-sr; Several: LS 40-180 sa-sr,	6/2?

			voids, silty	chalk 50-250 sr, FR 50-150 r, grog/clay balls 150-600 r, OP 30-160 sr-sa, mica 30-200 sa-sr; Rare: heavy minerals 30-60 sr, feldspar 40-70 sa;	
sam 80	Juglet	micaceous	calc./micaceous, cs, 5% voids, silty	LS/CC: 25% 40-250 sr-r; LS: 5% 40-350 sa-sr; OP: 5% 40-180 sa-r; QZ: 10% 30-180 a-r, several zoned; Mica: 1% 30-220 sa-sr; Several: FR 50-100 r, hornblende 40-180 sa, feldspar 40-150 sa; Rare: nari? 500-600 sr, basalt? 600 sr-r;	7
sam 81	Juglet orange	<i>Hamra</i>	dark-reddish, cs, 10% voids	QZ: 40% well sorted 40-100 a, several 200-400 sr-r, few zoned/cracked; Several: LS 40-180 sa-sr; Rare: mica 30-60 sr, heavy minerals 20-60 sr, feldspar 30-70 sa;	1c
sam 82	Juglet black	<i>Hamra</i>	dark-OP, ss-cs, 10% voids	QZ: 25% bimodal 20-80 a, 120-600 sr-r, several zoned/cracked; Several: LS/CC 40-120 sa-sr, kurkar sr 1200; Rare: mica 30-80 sa-sr;	1e

LEGEND: Sam = sample; rs = red slipped. * Sample 73 was defined as bowl, later as rim of a chalice.

Matrix: type (calc. = calcareous; ferrug. = ferruginous), optical activity, color (if relevant), density of particles (spacing: os = open spaced, ds = double spaced, ss = single spaced, cs = closely spaced).

Inclusions: 1. Mineralogy: QZ = quartz, LS = limestone, CC = calcareous concentrations, FR = foraminifers, OP = opaque (ferrous) minerals; Ferr. = ferruginous concentrations. 2. Relative frequency of mineral population as percentage of slide area or relative occurrence (several=occasional occurrence but less than 1% of the slide, rare = few/singular occurrences). 3. Sorting (well/moderately/poorly), and occurrence (as, 'bimodal' – two separate size ranges); 4. Sizes, all in microns (10-6 μ or 1/1000 mm) [note grain size in microns: 2000-1000 = very coarse sand, 1000-500 = coarse sand, 500-250 = medium sand, 250-125 = fine sand, 125-62 = very fine sand, 62-31 = coarse silt, 31-16 = medium silt, 16 and under = fine silt]; 5. Shape (see Adams et al. 1984: Fig. A), r = rounded, sr = sub-rounded, a = angular, sa = sub-angular.

CHAPTER 10

RESIDUE ANALYSIS OF CHALICES FROM THE REPOSITORY PIT

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10.1. INTRODUCTION

During the excavation conducted at the site of Yavneh on the coastal plane of Israel, a repository pit full of cultic objects belonging to the Philistine material culture was found. This pit, two meters in diameter and one and a half meter deep, was dated to the Iron Age II, roughly to the 9th century BCE based on pottery. The pit was filled with thousands of fragments of bowls, cult stands, chalices, juglets and other vessels. The excavators assume that the objects originated from a nearby public temple (Ziffer and Kletter 2007; Kletter, Ziffer and Zwickel 2006). A very large number of fragmented chalices was discovered in the pit, with several different types including painted chalices (Panitz-Cohen, Chapter 7 in this volume; Maeir and Shai 2006). The contents of the Iron Age chalices and the question of the traditional use of this type of cultic vessel are the main subjects of the current report.

10.2. MATERIALS

All the chalices were found broken. Only a relatively small sample of the pottery from the pit has been mended to date, and none yielded whole chalices. Therefore, we could only sample fragments and not whole chalices. Samples from 17 Iron Age chalices, each comprising at least some lower part of the bowl and an upper part of the leg were analyzed. The chalices were sampled from five different loci in the pit – two chalices from B7044 Locus 8, close to the surface; three chalices from Locus 12, an upper layer in the pit (B7123 and B7139); six chalices from Locus 14 (all from B7264); four from Locus 15 beneath L14 (B7386); and two chalices from Locus 16 (the lowest Locus, B7463; see details in Table 10.1 below). Thus, the examined items originate from both the lower and the upper layers of the pit (for the stratigraphy see Kletter, Chapter 2 in this volume)

Many broken bowls were also found. For control we sampled fragments from two shallow bowls from the repository pit (from B7386 Locus 15). *Hamra* sediment from around the pit, as well as a sample of the ashy sediment that was found adhering to the inner part of one of the chalices' bowls, were also examined.

The chalices were sampled on two different occasions (2007 and 2009). In the first batch each chalice was sampled in two places along its profile – in the upper area of the bowl and at a lower point on a leg. The second batch was sampled only once, at the meeting point between the bowl and the leg.

10.3. METHODS

The extraction and analysis procedures of the lipids from the chalices followed Evershed et al. (1990) and Charters et al. (1993). All glassware was pre-treated with sodium hypochlorite, soaked in fuming nitric acid, washed carefully with distilled water, and then washed with acetone, followed by dichloromethane and dried under a heating lamp. Fragments of the sherds were broken off the ceramic vessels with a plier, fragmented with a hammer and then ground manually to a powder in an agate pestle and mortar. One g of the powder was weighed. Samples were extracted twice with 6 ml of chloroform and methanol mixture (2:1 v:v) followed by sonication for 10 min. The tubes were centrifuged for 10 minutes at 3500 rpm. The supernatant was removed to a clean glass tube. The extraction steps were repeated once again. The accumulated solvents were evaporated under a gentle stream of nitrogen. Prior to analysis 50-100 µl of *N,O*-bis(trimethyl)silyltrifluoroacetamide containing 1% trimethylchlorosilane was added to the dry extracts followed by heating at 70°C for 20 min. A procedural blank (no sample) was prepared and analysed alongside every batch of samples. One µl of each sample was injected into the gas chromatography.

graph (GC) with either flame ionization (FID) or mass selective (MSD) detectors. All the samples were extracted twice, in totally separate extraction batches, to evaluate reproducibility.

GC analysis was carried out using a HP6890 GC equipped with a flame ionization detector (FID) and using a split injection mode with a 1:10 split ratio. A 15 m, 0.32 mm ID 5% cross-linked phenylmethyl siloxane capillary columns (HP-5HT) with a 0.25 μ m film thickness was used for the separation. Helium was used as a carrier gas at a constant flow of 1.1 ml/s. The initial oven temperature was 50°C and a heating gradient of 10°C/min was started after 2 min. injection. Upon reaching 345°C, the run was continued for an additional 10 min. The injection temperature was 220°C and the FID detector temperature was 350°C. The GC chromatograms were used for preliminary screening, to see if any differences or matches appear between the samples, the controls and the blanks.

GC/MS measurements were carried out on another gas chromatograph (HP7890) with a mass-selective detector (HP5973; electron multiplier potential 2 KV, filament current 0.35 mA, electron energy 70 eV, and the spectra were recorded every 1s over the range m/z 50 to 800). The same, but longer, capillary column noted above (30 m; HP-5MS) was used. Peak assignments were based on comparisons with library spectra (NIST 1.6).

10.4. RESULTS

The sediments from the site were sampled in two ways. A mud brick piece that was found in the pit was sampled, and some randomly chosen sediment from the pit was also sampled. The GC/MS chromatograms obtained for both the mud brick and the sediment sample showed very low amounts of organic residues, composed of a phenol derivative (2,5 –methylethyl phenol) and a series of odd and even alkanes (Fig. 10.1). One out of the two bowls sampled for comparison with the chalices, also showed no other organic compounds except for the aforementioned phenol derivative and alkanes. These compounds were also present in many of the chalices analysed except for chalice samples 2005; 2003 and 2009, as well as bowl 7386/1. On the other hand, the procedural blanks analyzed in each extraction batch consistently showed no signs of the presence of any organic compounds. We therefore conclude that the organic residues of the sediment samples, one of the bowls and some of the chalices were contaminated post-burial by a phenol derivative and alkanes and these components are therefore considered contaminants in all the extract samples.

Another important observation regards the free fatty acid profile. In the upper locus and the lowermost locus (Loci 8 and 15) palmitic and stearic acids are present as the sole free fatty acids (FFAs) together with the contaminating phenol derivative and alkanes. Although these FFAs were not detected in any of the control samples, it is possible that their origin is also from the surrounding sediments, and may have either penetrated from the sediment surface (Locus 8) or from material that accumulated at the bottom of the pit (Locus 15). Either way, when no other FFAs are present in the total lipid extracts, the palmitic and stearic acids are regarded as part of the contamination of the repository pit and were not considered as having been derived from the vessels' contents. This possibility cannot however be excluded (Table 1).

The total lipid extracts of the chalices (and one of the bowls) showed the presence of indicative and well-preserved organic compounds, in addition to the contaminants. These are shown in bold in Table 1. These compounds were absent in all the control samples. As noted above contaminants were not detected in some of the chalices (2003, 2005, 2007 and 2009). We can safely conclude that these compounds were derived from the original substances that were present in the ceramics analyzed.

The GC/MS chromatograms obtained from 10 out of the 17 chalices analyzed yielded organic compounds other than the contaminants. These can be divided into two groups (Figs. 10.2-3). Furthermore, the organic signature of the shallow bowl (Fig. 10.4) was significantly different from both the signatures obtained from the chalices. It may be concluded that the different lipid assemblages reflect the varying contents of the ceramic items when in use. Practically identical extracts were obtained from five of the chalices. These extracts are composed of undecanone, dihydromethyl jasmonate, isopropyl esters of lauric and myristic acids, and myristic acid. Myristaldehyde was also noted. No sterols, acylglycerols or wax esters were detected (Fig. 10.2). In two out of these five chalices the presence of isoborneol was also detected.

Four other chalices had a different but consistently practically identical lipid extracts. They contained fatty acids, mainly palmitic ($C_{16:0}$), stearic ($C_{18:0}$) and oleic ($C_{18:1}$) acids, with lesser amounts of myristic ($C_{14:0}$), margaric ($C_{17:0}$), nonadecylic ($C_{19:0}$), arachidic ($C_{20:0}$), behenic ($C_{22:0}$) and lignoceric ($C_{24:0}$) acids. Monopalmitin and monostearin were also present, together with high molecular weight ketones with 31, 33 and 35 carbon atoms. Cholestenone was also detected (Fig. 10.3).

The total lipid extracts of the bowl indicated the presence of phenol derivatives other than the contaminant, long chain ketones, palmitic and stearic acid, diacids, along with hydropalmitic – and hydrostearic – wax esters

(Fig. 10.4). The clear difference in the total lipid extracts between the bowl and the two groups of chalices excludes the possibility of either post-depositional cross-contamination or contamination by laboratory impurities.

Although the results demonstrate that burial contamination occurred in a dump pit full of relatively stable organic decomposing material, the contamination was expected to affect all vessels. This was not the case. Since the Yavneh pit was not excavated using a micro-scale method it is not possible to identify the contamination spreading pathway. The non-contaminated chalices were found in two different, relatively deep loci located close to each other, but a definitive correlation between the exact locations of these four items was not possible.

10.5. DISCUSSION

The extracts from the Iron Age II chalices show good preservation of the organic material absorbed in the porous structure of the ceramic. The first group of chalices has molecular assemblages that are consistent with floral origin. No animal fat biomarkers were identified. The presence of dihydromethyl jasmonate, isopropyl laurate and myristate along with myristic acid can be an indication of a floral essence, maybe derived from jasmine (*Jasminum Gradiflora*) mixed with some other floral oils containing these flavonoids (El-Magoli et al. 1982; Maya et al. 2004, respectively). The essence oils of both fragrances are known to cause hallucination, involving light-headedness, blurred vision and distortion in time, color and space. Intoxication can also be caused by these materials and give a sense of euphoria, detachment from reality and a loose feeling of the limbs due to the myristicin and safrole components (Caravatti et al 2004: 1704-1706). It is interesting to note that a common source of these molecules today is nutmeg (*Myristica fragrans*), which has not been reported to be present in this region in the Iron Age.

The second group of chalices has a very different organic signature. The presence of long chain ketones (K31, K33 and K35), accompanied by the unsaturated oleic fatty acids that was previously linked to ruminants or dairy fats (Evershed et al. 1997), suggests that they were derived from heated animal fat. Furthermore, the fact that the ratio of stearic to palmitic acid is about 2 is also consistent with the residues originating from animal fat (Copley et al. 2005). Although cholesterol and its degraded byproduct cholestanol were not observed, the presence of cholestenone, an oxidation product of cholesterol, might be an indication of heating that result in creation of the derivative ketone (Odlyha et al. 1997). The fact that triacylglycerols were not found in any of the total lipid extracts of the chalices, while diacylglycerols, monoacylglycerols and free fatty acids were found in a few other chalices (2003, 2005, 2011, 2001) points to hydrolytic degradation of the acyl groups (Evershed et al. 2002). Thus, the hypothesis that the heating agent used in these chalices was tallow may be a reasonable conclusion. The noticeable presence of long-chain ketones with 31, 33 and 35 carbons in the chain might indicate a repetitive heating of tallow with formation of the resulting ketone degradation products, as noted by others (Evershed et al. 1995; Raven et al. 1997). However, it should be emphasized that ketone formation from tallow requires heating to high temperatures (250-400°C). This is perhaps unlikely in the present case since heating to such temperatures would diminish the likelihood of finding well-preserved residue. On the other hand one should note that long-chain ketones are common constituents of plant leaf waxes. In addition, the presence odd number carbon (margaric and nonadecylic) together with long even number carbon (arachidic, behenic and lignoceric) fatty acids also supports the possibility of the ketones being of plant-origin. Therefore, it is possible that oils derived from plants were mixed with the tallow.

The assemblage detected in the analyzed bowl could have been derived from plants (Kolattukudy 1969). The presence of well preserved wax esters along with the complete absence of acyglycerols and odd numbered free fatty acids point to the fact that the material was not decomposed by heat, and suggesting that the phenols, diacis and ketones are likely to be of floral origin (Evershed et al. 1995; Raven et al. 1997).

The mode of use of the chalices as incense burners should be discussed. No burning signs appear on the item's bases or body parts, however, soot remains were detected close to the rims, both in their inner and outer parts. The presence of biomarkers for heated plants in some of the chalices and of heated animal fats (Davidek et al. 1990; Copley et al. 2005) in others is consistent with burning, where the evaporating agent was lipidic and not water. In most of the better-preserved chalices from Yavneh the bottom of the bowls appear whitish on the surface, without any burned marks or remains of burnt material. Therefore, we suggest that fragrant substances were mixed with plant oil or tallow. They were burnt slowly to evaporate the floral volatile compounds that could create several effects, ranging from a good smell to hallucinations. This is known to occur when jasmine and nutmeg essences are used (Lee et al. 2005; Hallstroëm and Thuvander 1997). The mixture of floral fragrant substances with a lipid matrix suggests that the Yavneh chalices were used as incense burners, in which the fatty or oily bed was lit and

liquefied in order to help evaporate the fragrant substances in a gentle and long-lasting process. The absence of soot marks on the bottom of the chalice and its appearance near/on the rim is consistent with this mode of use.

The claim of mixing a plant-origin material with the fuel-bed is harder to prove where tallow is involved as opposed to oil. The signal of the degraded fat will be more pronounced than the plant signal as fatty meat contains several orders of magnitude higher concentrations of triacylglycerols (Evershed 2008). The tallow signal overprints the vegetal signature. The presence of diacids and phenols in the total lipid extract of the “animal fat” group also points to this possibility. Hence, the ability to identify the admixed plant is sometimes lost. This suggests that it is impossible to exclude, based on the described data, the prospect that both chalice assemblages reflect one general use as incense burners.

The functions of chalices have been debated for a long time. The fact that hallucination-causing agents were used in a temple-related site is consistent with chalices being used as incense burners. This conclusion is important for better understanding ancient ritual activities. The ability to reconstruct the cultic activity that took place in the Philistine shrine of Yavneh, involving this special type of vessel, is an important application of residue analysis in archaeological research.

Table 10.1: Summary Results for Item Information and Total Lipid Extracts

Lab no	Locus	Basket	Lipid analysis	
			compound classes observed	Significant compounds
Chalices				
2002	8	7044/1	FFA ^{sp} ; phe; alk	--
2008	8	7044/2	FFA ^{sp} ; alk	--
7123/1	12	7123/1	phe; FFA ^o ; alc; i-propyl; alk	FFA ^o ; alc; i-propyl
7123/2	12	7123/2	phe; FFA ^o ; alc; ald; i-propyl; alk	FFA ^o ; alc; ald; i-propyl
7139/1*	12	7139/1	phe; FFA ^o ; ald; i-propyl; alk	phe; FFA ^o ; ald; i-propyl
2010	14	7264/1	FFA ^{sp}	--
2004*	14	7264/3	FFA ^{sp} ; alk	--
2005	14	7264/4	FFA ^{sp} ; FFA ^o ; k; di; MAG; chol	FFA ^{sp} ; FFA ^o ; k; di; MAG; chol
2000*	14	7264/5	FFA ^{sp} ; FFA ^o ; alc; alk; i-borneol	FFA ^{sp} ; FFA ^o ; alc; i-borneol
2007	14	7264/6	FFA ^{sp} ; FFA ^o ; chol	FFA ^{sp} ; FFA ^o ; chol
2011**	14	7264/7	FFA ^{sp} ; FFA ^o ; gly; k; di; MAG; alk; i-borneol	FFA ^{sp} ; FFA ^o ; gly; k; di; MAG; i-borneol
2003	15	7386/1	phe; FFA ^{sp} ; FFA ^o ; di; k; MAG; DAG; TAG; chol	FFA ^{sp} ; FFA ^o ; di; k; MAG; DAG; TAG; chol
2009	15	7386/2	FFA ^{sp} ; FFA ^o ; MAG	FFA ^{sp} ; FFA ^o ; MAG
2001	15	7386/3	FFA ^{sp} ; alk	--
2006	15	7386/4	FFA ^{sp} ; alk	--
7463/1	16	7463/1	phe; alk	--
7463/2*	16	7463/2	phe; FFA ^o ; ald; i-propyl; k; alk	FFA ^o ; ald; i-propyl; k
Bowls				
7386/1	15	7386/1	FFA ^{sp} ; phe; di; k; WE; alk	phe; di; k; WE
7386/2	15	7386/2	alk	--
Control sediments				
TYSED			phe; alk	--
TYMB	--	--	alk	--
Blank			--	--

Legend: * Black marks on rim, inside. ** White marks below; fluorescent blue extract.

Abbreviations: alc = alcohol; ald = aldehydes; chol = cholestanone; di = diacids; FFA^{sp} = stearic and palmitic free fatty acids; FFA^o = other free fatty acids than stearic and palmitic acids; gly = glycerol; i-propyl = isopropyl form (of lauric and myristic acids); k = ketones; MAG/DAG/TAG = mono-/di-/ triacylglycerol (respectively); phe = phenols; WE = palmitic and stearic wax esters; -- = no lipids detected. Control sediment SED = sediments; MB = mud brick.

Note: since chalice parts chosen for samples are all middle parts (lacking rims), they cannot be classified exactly.

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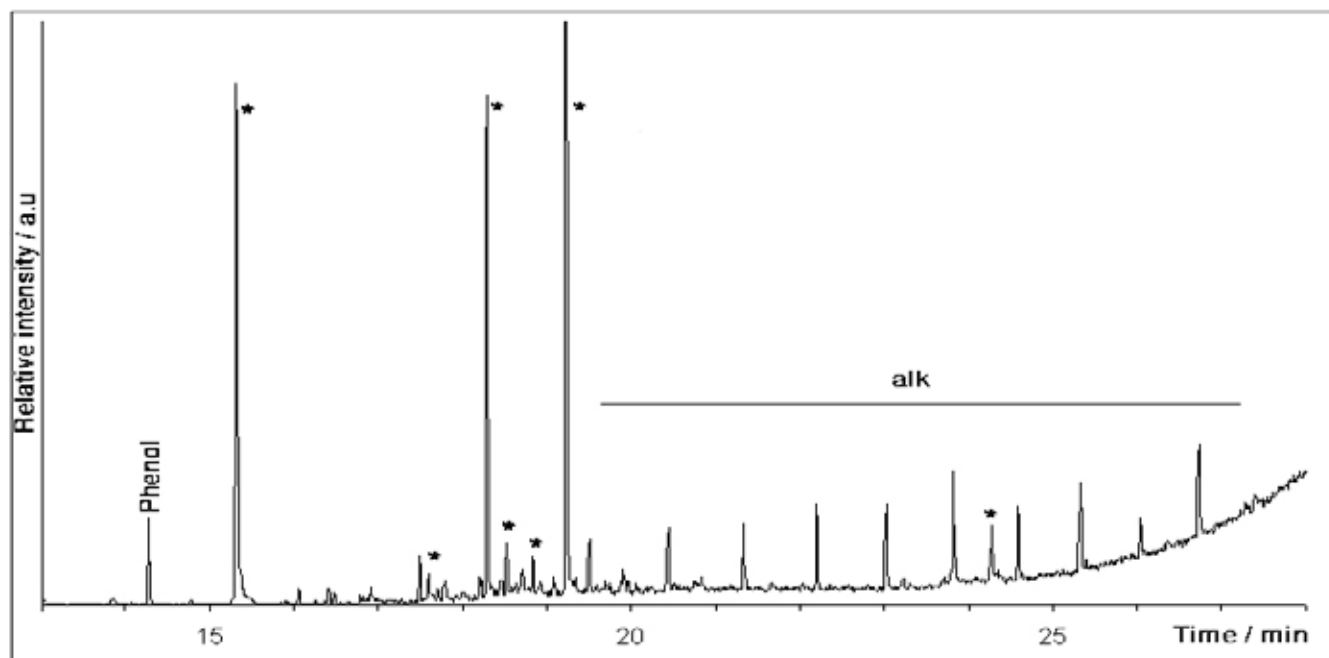


Fig. 10.1: Gas chromatogram of the organic extracts from a sediment sample. Symbols captions: * = plasticizer, column or BSTFA contaminant; Phenol = 2,5-methylethyl phenol; alk = *n*-alkanes.

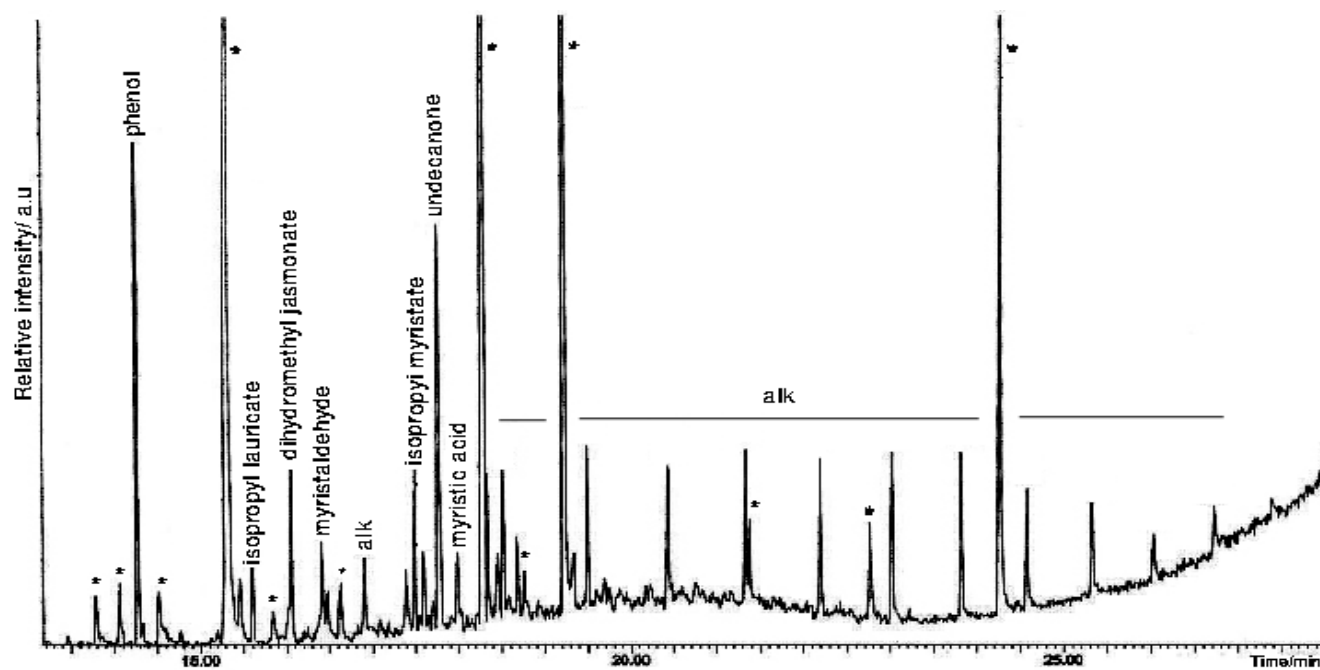


Fig. 10.2: Gas chromatogram of the organic extract from an Iron Age chalice from the “floral oil” group (B7139/1). * = plasticizer, column or BSTFA contaminant; alk = *n*-alkanes;

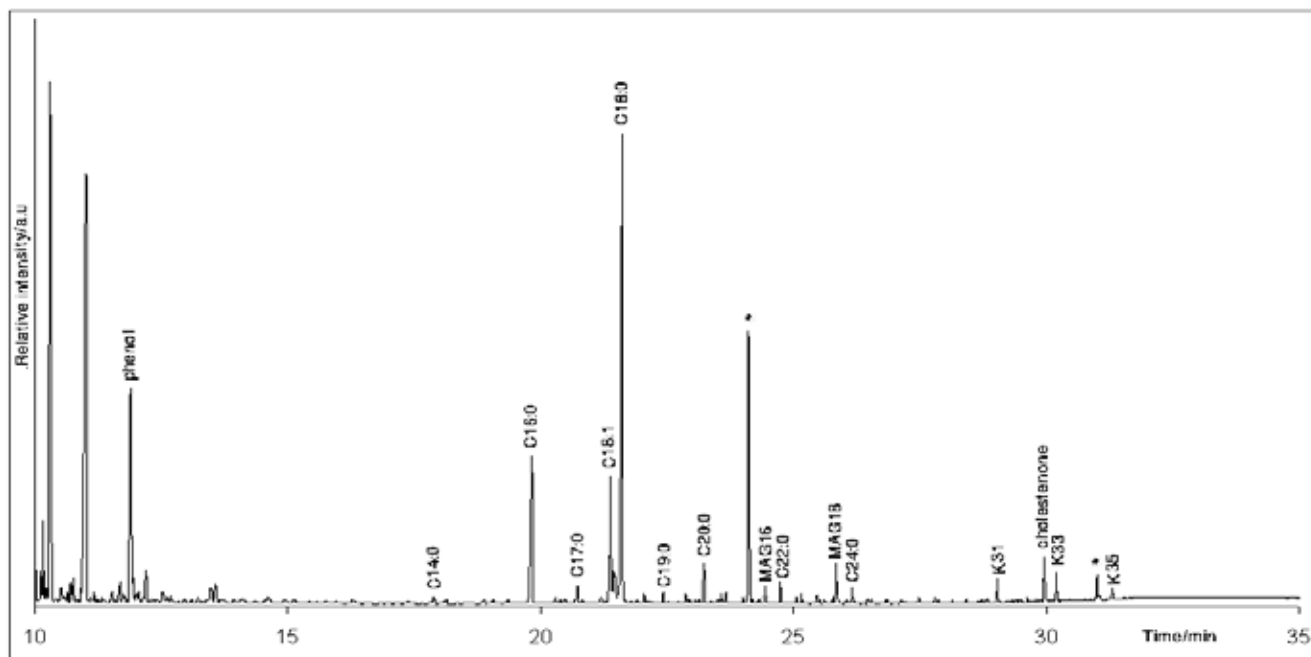


Fig. 10.3: Gas chromatogram of the organic extract from an Iron Age chalice from the “animal fat” group (item 2009). $C_{n,x}$ = fatty acid with n carbons in its chain and x degree of saturation; K_n = ketones with n carbons in the chain; MAG = monoacylglycerol.

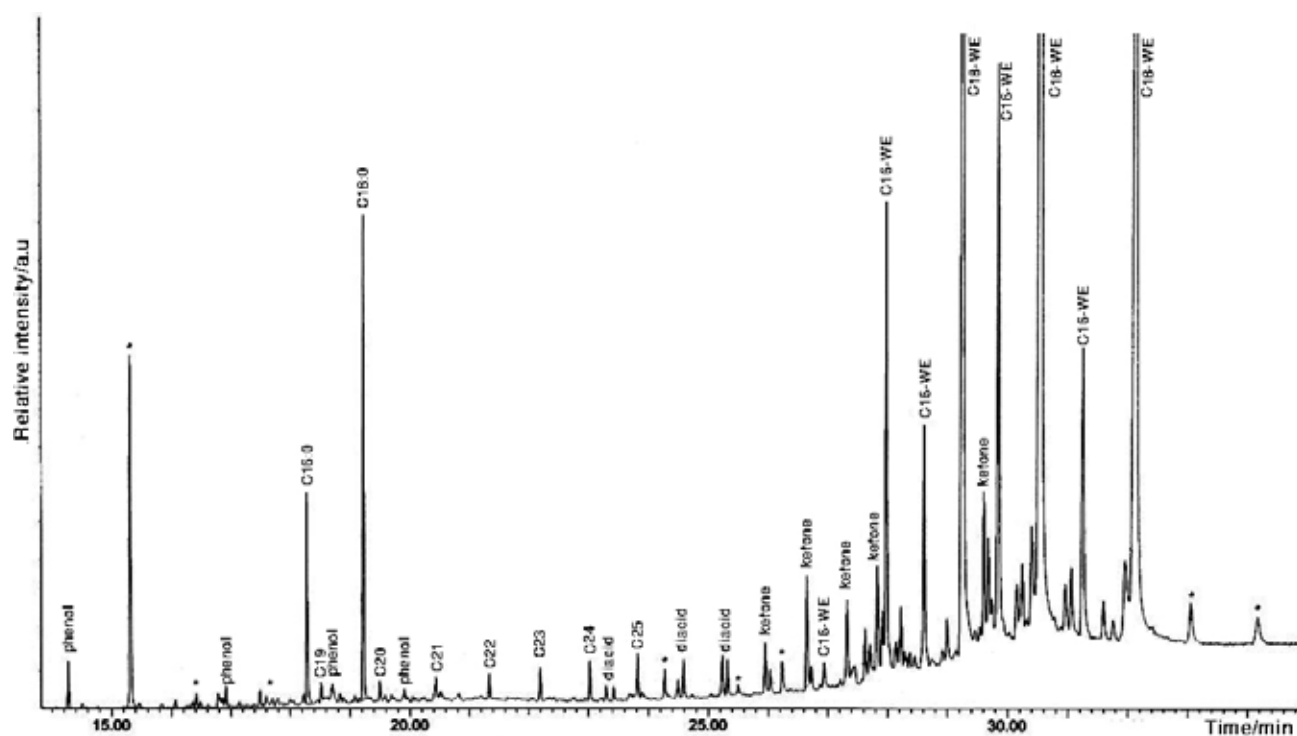


Fig. 10.4: Gas chromatogram of the organic extract from a shallow bowl. * = plasticizer, column or BSTFA contaminant; C_n = n -alkane with n carbons in the chain; C_{16} -WE = hydropalmitic wax esters; C_{18} -WE = hydrostearic wax esters

CHAPTER 11

THE FUNCTIONS OF CULT STANDS

Raz Kletter

INTRODUCTION

I will discuss in this chapter a complex subject – the function(s) of cult stands. Margueron states that the question of the function of “architectural models” is not answered by their architectural merits and remains open (Margueron 2006: 193, 213-215). Katz (2006: 135) concludes that there is no unequivocal evidence concerning the use of cult stands. The contribution of the Yavneh cult stands is seminal, as this vexed riddle haunted research for a long time. Until now, one could have counted cult stands with figurative art from Philistia on the fingers of one hand (Iron Age I stands at Tell Qasile, Mazar 1980: 87-100; the ‘Musicians’ Stand’ from Iron Age II Ashdod, Dothan 1970; Dothan and Ben-Shlomo 2005: 180-184). Suddenly, we have one site furnishing (roughly) 120 cult stands, mostly complete or restorable, from a clear context and date. We will review former suggestions about the function(s) of cult stands and see how they fit the new evidence from Yavneh.

Many different functions have been suggested for cult stands, and as we have seen, various objects have been included in the category of ‘cult stands’ (see Chapter 3 above). We must separate the function(s) of these objects from the interpretations given to their figurative art. Of course, the two can be related and construct together the meaning of the objects; however, in this chapter the main question is not what the figures on cult stands represent, but what the use of these objects was? What did they serve for?

11.1. LAMPS AND *HAMMANIM*

The interpretation of cult stands as biblical *hammanim* (המנים) was suggested by Albright (e.g., 1940: 237) and by Ingholt (1940:795-802). Both of them understood this term as indicating incense burners (see 11.7 below; Mazar 1980: 95-96; de Miroschedji 2002: 65, n. 69). Yet, this interpretation is no longer held, as it seems that *hamman* does not derive from the verb “to be hot” but “to protect”; hence, it means a cult building or a ‘chapel’ (Fritz 1981; Drijvers 1988; Zwickel 1990: 150-160, n. 29).

Carol Meyers (1976) suggested that cylindrical cultic stands were related to lamps; however this interpretation (which perhaps comes under section 11.6 below) was not adopted by other scholars (cf. Frevel 2003: 158).

11.2. PEDESTALS FOR CULT IMAGES?

Pirhiya Beck (2001: 170; 2002: 392-418; cf. Zwickel 2006: 170) suggested that the Ta’anach figurative cult stands were used as pedestals for cult images (statues), if not as the main “focus of worship”. The Ta’anach cult stands (as most ‘tower’ like stands of northern Israel) are closed at the top, therefore, they can theoretically carry an image, although considerably smaller than life-size. Clay ‘miniatures’ of pedestals or thrones of cult statues are known (Keel 1977: 23-35; Mettinger 2006: Fig. 4; Bunnens 2006: 128, Figs. 81, 103); as well as metal ‘miniatures’, for example, from the archaic temple in Miletus (Braun-Holzinger 2005: 82, 87, no. 12). I thank Irit Ziffer for the references to these objects.

This interpretation does not fit the Yavneh cult stands. Most of the Yavneh stands are opened and not closed at the top. Their ‘roofs’ are often concave or tilted, or crudely shaped and unstable. Some cult stands are completely open at the top. Only one stand out of 119 is completely closed, yet its roof is very uneven (CAT36). Not only the shape rules out this interpretation, but also the fact that most cult stands at Yavneh are delicate or not well fired, so they could not have supported any considerable load on their ‘roofs’. In addition, it would be very odd to assume that Yavneh, a small city in Philistia, boasted 119 different cult statues! If one assumes that these are copies of one and the same divinity, it is conceivable that 119 cult statues would have been dedicated to one divinity (or even to a few ones)? It would have been next to impossible, for as we know, cult images could have a core of wood, but plated or coated with expensive metals – often gold or/and silver (Kletter 1996: 79; Lewis 2005: 83-91, with

references). Their making (to judge from the available, mainly Mesopotamian literature) was not a daily matter, but a highly skilled and serious business that demanded expertise not only in fashioning the statue, but in the rituals that ‘brought it to life’.

Theoretically, Beck may have meant symbolic, not actual pedestals. In other words, the stands did not carry real statues, just symbolized thrones. Perhaps the divinities on such thrones were an-iconic (hence, no real statue existed); or the cult stands only imitated or represented the throne used for the statue inside the temple. Such a reading, however, is not supported by the texts. Beck explicitly wrote about the stands as possible “focus of worship” (Beck 2001: 170; cf. Beck 2002: 398: “either as pedestals for statues of the goddess, or, perhaps, as the house of the deity, worshiped by men and gods”; cf. p. 417: “a pedestal either for a statue of this goddess herself or her symbol”). This shows explicitly that in Beck’s view cult stands carried real statues or were themselves ‘substitutes’. They did not just represent the throne, but the throne *and* the statue. We have no remains from the repository pit for anything relating to the stands that can be interpreted as symbols of divinities. If the biblical sources have any credibility, the Philistines had anthropomorphic divinities (cf. Ziffer, Chapter 5). Hence, an idea of empty thrones does not fit our case. A reading that suggests representation of thrones alone comes back to the issue of what the vessels represent, rather than what they were used for.

The cult stands also cannot be interpreted as models or replicas of thrones, even if they combine features that appear also on thrones.

11.3. POTS FOR PLANTS?

Another function assumed for cultic stands is that of vases or pots for plants (or flowers, or branches). Rowe suggested that the Beth Shean stands were placed in combination as receptacles for plants, flowers or fruits, used for rituals of agricultural fertility (Rowe 1926: 298-300; 1940: 52-54; but cf. the correct objections of Keel and other scholars, Frevel 2003: 169). DeVries mentions this possibility – “vegetation rites that involved growing plants”. There is pictorial evidence of worshipers pouring libation into vessels, from which branches are growing, so “the stand seems to function as a kind of cultic flower pot” (DeVries 1987: 30, n. 38; cf. Zwickel 1990: 147-152).

There are many representations that show the use of branches or flowers in sacred contexts in the ancient Near East. The so-called ‘sacred tree’ is a timeless motif (Stuckey 2003: 134-135). Branches and flowers appear with LB female figurines, often interpreted as goddesses (Kamlah 1993; Cornelius 2004). They are held by a goddess in Egyptian representations (probably lotus flowers; Keel and Uehlinger 1998: Figs. 71-72, 87, etc.). In the Tell Qasile temple, an anthropomorphic female shaped vessel was probably used for libation (Mazar 1980: 78-81).

Cult stands – including several of the Yavneh stands – show floral motifs, though only palms, not flowers, branches or fruits. These are not very numerous; yet, one needs not assume that every pot for plants must carry a decoration of floral motifs. The many openings at the top of the Yavneh stands allow insertion of flowers or branches.

It is very difficult to test this hypothesis archaeologically, since flowers or branches do not survive in the archaeological record. Frevel (2003: 158) notes that stands with closed basin or bowl at the top and with pierced walls or front do not fit this interpretation. The Yavneh cult stands also do not support an interpretation of ‘plant stands’. First, the roof openings in the stands were not made for branches. Some stands have narrow, thin and long openings; others have very open tops without tying-beams or with just one tying-beam. In all these cases, flowers or branches placed in the openings would not create nicely orderly bunches, but scatter widely, resulting in a jungle-like appearance. This would sharply contradict the strict symmetry of almost all the stands. Second, for holding flowers or branches the ideal shape of roof opening would be round – but that is only one form used for the Yavneh stands and not even the most common one. Third, plant pots usually hold water in order to prolong the ‘life span’ of plants, branches and flowers. Plant pots designed for growing plants would have relatively small drainage holes at the base. Yet, all the Yavneh cult stands are open at the bottom and cannot hold water. Nor can they serve for holding any fruits for that reason.

The idea of pot plants is romantic, but there does not seem to be evidence for it in relation to the Yavneh cult stands.

11.4. LIBATION VESSELS?

Some scholars suggested that cult stands were libation vessels. This possibility is supported by ancient representations of libation on seals and other media (DeVries 1987: 30, n. 36). It was suggested for Minoan stands (Nilsson

1950: 273). Lapp (1969: 44) thought that the Ta'anach large cult stands were used for libation; this can fit the shape of a basin or bowl-like top with heightened rim (Zwickel 2006: 70). This view is also shared by McCown (1947: 236) and Courtois (1969: 100). Compare also Keel and Uehlinger (1998: 155). One Late Bronze Age tower stand from Tell Munbaqa (Werner 1998: 2, no. 11) has an opening at the roof connected to the back wall – a sort of conduit suggesting use for libations. One of the Pella cult stands had a sort of tray at its top, but it was probably perforated, though showing traces of burning (Daviau 2008: 295, 301; perhaps it does fit incense-altars, in that the perforations allow air supply during burning; see 11.7 below). One stand from Tel Rehov has an opening in its tray (Katz 2006: 132).

Libations could include alcoholic beverages, especially wine (cf. Exod. 29:41, Jer. 7:18-19). DeVries (1987: 37) adds possible blood libations. Haggis et al. (2004: 373, Fig. 25, n. 71; 379, Fig. 38) interpret round fenestrated stands from Azoria in Crete as holding vessels for wine; for a similar interpretation for Late Bronze Aegean stands see Kountouri (2005: 290-291). There is support in pictorial material for libation from stands, especially from Egypt (Mazar 1980: 95; Sherkova 2002).

However, only a few cult stands show such openings or conduits. As Katz writes, use of water in solid basins of cult stands would have left lime residues, but none is so far seen (Katz 2006: 132).

Almost all the Yavneh stands, with their opened tops, could have served as libation vessels – if we assume that the liquid was spilled and not meant to be collected, since the stands lack 'floors'. However, if the idea was to pour fluids onto the earth, there was no need for anything in the way; the cult stands would have been redundant. According to biblical data, blood of sacrifices was sprinkled on altars; but this does not make the altars "libation vessels". Evidence of burning on top of some stands (not at Yavneh) does not fit interpretation as libation vessels. Another argument is the surface treatment of the cult stands. Many stands at Yavneh were decorated with paint, and traces appear also at the top of a few stands. We assume that the stands were decorated in this way after firing; hence the paint does not survive well. Sprinkling or pouring of water does not fit well this mode of decoration. We also assume that libation vessels should include those that *hold* liquids, and that the liquids are poured from such vessels during rituals. We have a lot of cult stands at Yavneh, but no fitting vessels from which liquids could be poured onto them: the chalices and the bowls were not used for libation and the closed vessels are too small and too few. In short, an interpretation of the Yavneh as libation vessels does not hold water.

11.5. ARCHITECTURAL MODELS?

The interpretation of cult stands as architectural models is a common one (Bretschneider 1991b: 14). It is best represented by Muller, which is being aware of the problems involved, though still poses the main question as "the nature of the *structures* that these cult stands represent" (Muller 2000: 1160, my stressing). They are not utensils in the first place, so if arranged by functions (stands, tables, libation vessels, etc.), the forms do not match the function (Muller 2000: 1157). When the term 'cult stand' encompasses all possible 'architectural representations' from the entire Near East over several millennia, we end up by various possible buildings being represented – temples, ziggurats, palaces, houses, silos and fortifications (Muller 2000: 1158-1159). Yet, most of these options are very rare, and for figurative cult stands only two explanations need to be further discussed: domestic structures and temples or shrines. Of these, the latter interpretation is much more popular, since quite a few cult stands were found in cultic contexts; their figurative art seems to show religious content and some features (e.g., columns) fit temple architecture.

Among supporters of this interpretation for cult stands from Israel/Palestine are Frick (2000: 123), who believes that the fenestrations on the Ta'anach stands represent "real windows", and that "these stands with their square shapes are probably models of shrines." Zevit (2001: 325) support this interpretation for the Megiddo stands – in his view they are shaped like buildings and their manufacturers attempted "to represent real structures... I consider the stands models of real buildings and use them to imagine the buildings that they represented en large, just as one could use a lamp on an Eiffel Tower base to imagine the Eiffel Tower" (Zevit 2001: 327). The trouble is that in the following discussion, written (mainly biblical) sources on temples are used to understand the cult stands, not vice versa. The absence of doors is explained in that the stands reflect heavenly, door-less shrines. Doors were necessary for priests, not for divinities. Yet, Zevit separates the function from the representation: the Megiddo stands represented real temples, but functioned as supports for something placed at the top – "pedestals providing a slightly-elevated offering area" (Zevit 2001: 328).

That cult stands are not exact 'models of structures' was felt long time ago (Katz 2006: 125-126, with references). Margueron (1976: 230) noted that the Emar cult stands do not seem to represent temples faithfully, so maybe they are only "reductions". Massive (tower-like) temples are reduced into tower-like models and other types

of temples (like Emar Temple M) into ‘house models’. Still, the lack of doors is a hindrance and the fact that many fragments were found at Emar means that there were many ‘models’ – maybe in each house. Margueron (1976: 231-232) concluded that the ‘models’ were part of domestic cult, maybe placed in fixed positions, maybe symbolizing religion in the way a cross does in a catholic house.

It must be clear by now that the vast majority of the stands are *not* models of existing temples or shrines (Werner 1998: 2-3; Muller 2000: 1154; Mazar 2003: 151; Margueron 2006: 213; Frevel 2003: 188). As explained in chapter 3 (above), we use architectural terms to describe cult stands, because they are constructions of sorts, and we all speak one common ‘language of architecture’. Furthermore, the objects, even if representing some kind of architecture, did not function as models. In similarity to what we wrote about the interpretation as pedestals for images (11.2 above), we conclude that the function of cult stands was not as representation or symbols of temples or shrines, even if they employ elements taken from the later.

The Yavneh cult stands do not fit the interpretation of ‘architectural models’, since no building of the period looked even remotely similar to them, with their many concave and opened roofs, round and ellipto-rectangular plans, lack of floor, abundance of openings in the walls, lack of inner partitions, etc. Here and there are a few stands that show more ‘architectural elements’ (the inner partition of CAT49; the columns of the CAT52-53, the solid roof of CAT36) – but they are an exception, not the norm.

11.6. OFFERING SUPPORTS?

According to this interpretation, the cult stands functioned as real stands or ‘supports’, with the top being the functional part- only instead of serving as libation vessels (above) or incense burners (below), offerings that were not burned were placed on them, such as grain or bread (compare the biblical “showbread”). Representations from Egypt and Mesopotamia show offering tables loaded with various offerings (DeVries 1987: 30).

This interpretation goes a long way back to Andrae (1922: Pl. 13; cf. Masuda 1983), who based it on cylinder seals showing stands used for placing offerings. Middle and late Minoan round, tall stands were sometimes found with a cup at their top, proving their use as stands for vessels (with points of similarity to the Beth Shean ‘snake’ stands; Betancourt et al. 1983: 37, Fig. 6). Mazar (1980: 95) favored the idea that round cult stands at Tell Qasile are support for cult bowls, whether attached separately or built-in (there, such bowls were often found just next to stands, Mazar 1995: 97-100); if so, the stands themselves have no other specific function. The bowls could hold ritual meals as well as libations. Caubet (1984: 116-117) understood some ‘models’ as offering stands; maybe with bowls or plates added on the top. Keel and Uehlinger (1998: 155, 160) also interpreted cult stands as supports for bowls, which held offerings in a domestic cult related to ‘the goddess’; though they also accept a role as libation vessels.

De Miroschedji (2002: 47, 65) explains his category of ‘supports’ (meaning all kinds of round stands as well as round and rectangular cult stands – but not ossuaries and ‘tabernacles’) as supports for cult offerings. They all have either a built-in bowl or an attached bowl. These include even Early Bronze Age chalices found in tombs. Round stands of later periods carried similar art motifs found in rectangular cult stands, so the function in his view was similar. However, the rectangular cult stands from Megiddo and other sites represent a temple façade with columns on the sides and female figures, hence a temple dedicated to a goddess (de Miroschedji 2002: 56, 59, 65). According to de Miroschedji (2002: 61-63), cult stands were used both in public and domestic cults, based on their contexts. The exact usage – what was placed in their ‘bowls’ – is unknown: plants, incense, ritual meals, or libations are all possible. De Miroschedji (2002: 66) prefers *menahot*, that is, cereals, “which would explain the occasional remains of burning”. Cereal offerings are mentioned in the OT (Lev. 2:1, 4; they could be shaped also as cakes, Num. 15:17-21). Frevel (2003: 158-159) favors the same interpretation, especially for offerings of cereals, fruits, etc. (including also libation). Daviau (2008: 301) suggested that some ‘models’ could have been used as supports in a shrine, but adding the words “for votive offerings”, which connects to interpretation 11.10 (below).

Various scholars were doubtful about the interpretation as offering stands. There is no proof for it (Zwickel 2006: 70). There are no signs of wear and some stands are too fragile and not fit as supports (Margueron 1976: 230, about the Emar ‘house models’). We may add that remains of grain, which often survive and can be identified, were neither found inside bowls or basins of cult stands, nor in immediate proximity to them. The grain or cake offerings mentioned in biblical sources were usually burnt (the burning was facilitated by their content, which included oil – according to most sources). The Bible does not specify a special altar for cereal offerings. It seems that these offerings were burnt on the altar of animal offerings and did not require a special altar. If so, there is no basis for reconstructing cult stands in the role of “cereal supports” or “cereal burners”.

As for the Yavneh cult stands, the many holes and openings in the roofs and the shape of concave and slanted roofs rule out an interpretation as supports for grain offerings. One can put fruits and vegetables on many stands, but if this was the aim, a flat basin or bowl design would have been much more practical. Thus this interpretation must be rejected.

11.7. (INCENSE) ALTARS?

The view that cult stands were used as incense burners or incense altars was voiced by many scholars since early stages of research. Sellin thought so for the cult stand that he found at Ta'anach (Sellin 1904: 76). He assumed that the fire was kindled at the base, heating the basin at the top; the fenestration was supposed to serve as outlet for smoke. Yet, no signs of soot or burning appear in lower parts of cult stands or in their openings, attesting to such function. Later scholars assumed that both the heating and the burning took place on the bowl/basin (as already noted by May 1935: 14; cf. Schaeffer 1949: 260-261). According to Culican (1980: 88-90), the use of all kinds of petaled metal and clay 'Phoenician' stands is burning of incense. DeVries notes that not only some stands have traces of burning, but there are several ancient representations showing such cult stands with smoke and flames (DeVries 1987: 30). De Miroschedji (2002: 57) sees the similarity of stands from Pella and Tel Rehov to horned altars and that signs of burning were found in one stand at Pella. It is also possible to see the function of incense stands as a sub-category of altars/tables (Katz 2006: 131).

Some scholars (like Frick 2000: 116; Zwickel 1990: 154-155) objected to the view that cult stands were used as incense altars, since they followed Haran (1993), who wrote that incense was a very expensive, rare material. Hence, according to Haran even stone altars were used for meat, libation or grain offerings, not for burning incense. However, Haran's theory is refuted by Gitin (1989; 2002) and goes up in smoke on the basis of the inscribed incense burner (מקטר) from 8th century BCE Khirbet el-Mudeyineh (Dion and Daviau 2000; Rainey 2002; Routledge 2003).

This interpretation was recently 'revived' by Amihai Mazar (2003: 149-151, n. 12), who suggests that stands from Tel Rehov and other sites in Northern Israel are incense altars. The evidence comes from three features. First, the shape of cult stands from northern Israel, which are closed at the top, having a kind of built in bowl or basin, fits this function. Second, some cult stands show blackened, burned areas at the top bowl/basin. Third, the cubical form and especially four 'horns' of such cult stands are extremely similar to the form of stone altars from the same region and period (yet, the later adapted this form from Syrian Late Bronze Age cult stands, see Zwickel, Chapter 6). According to Mazar, the cult stands were used to burn incense or small animals, for example birds.

Against this interpretation, Zwickel notes that some stands, like the Ta'anach Sellin one, lack traces of burning. Although theoretically it is possible that bowls were placed at the top of the cult stands, as we see in third millennium Mesopotamia, the forms of the stands there are different and so should be the function of the vessels (Zwickel 2006: 70; cf. Frevel 2003: 154-158). Lack of signs of burning is also noted for Emar by Margueron (1976: 230) and for some of the stands from Transjordan by Daviau. She adds that their ware (fragility) cannot withstand repeated heating and cooling (Daviau 2008: 301). This is true, yet, perhaps such stands were not used repeatedly, but only once or a few times? Katz (2006: 135, 142) adds that some cult stands are painted too delicately to withstand fire without damage.

The interpretation as incense altars may fit cult stands from northern Israel that have closed bowls or basins. However, none of the Yavneh stands show any signs of burning, and since they are open at the top, it is impossible to use them directly for burning spices. Furthermore, the Yavneh assemblage includes a four horned altar made of clay (CS46), very similar to the horned altars from Megiddo of the 10th century BCE (Gitin 2002). There were also small stone altars in the repository pit, of which only one was so far restored (see Zwickel, Chapter 6 above). Such altars reached Philistia earlier than what was previously thought, that is, before the Assyrian period, and are thus not related to 'fleeting Israelites'. The clay and stone altars from Yavneh show traces of burning on the top. Thus, the repository pit holds other types of vessels that served as incense/spice burners, and if so, the Yavneh cult stands could have had another function. We agree with Gitin that the altars were used for incense burning; we also agree with Mazar that cult stands from northern Israel were altars. The only modification that seems to be necessary concerns the idea that such cult stands were used for small animal sacrifices, such as birds. This seems to be influenced by the theory of Haran, that there were no incense altars in Iron Age Israel/Palestine. However, this view is no longer tenable. It is true that according to the Bible, poor people could sacrifice small animals, such as birds, instead of larger and more expensive ones. However, the Bible does not specify a unique altar for small animals and they were sacrificed on the 'regular', large animal-offerings altar (for biblical altars see Heger 1999).

Bones of birds were not found in any relation to bowls/basins of cult stands. If cult stands were used as altars, it must have been related to incense burning and not to animal sacrifice.

The issue of incense will not be discussed fully in this volume, since there are more finds not yet published from the repository pit, which seem to be related to incense burning. We can mention briefly that hundreds of chalices and possibly thousands of bowls from the Yavneh repository pit show traces of burning, most likely related to plant material – as proven from analysis of chemical residues (Namdar et al., Chapter 10).

Of course, a question arises: perhaps the bowls from the Yavneh repository pit were placed on top of the cult stands? If so, the cult stands were supports for bowls that were used to burn incense – and hence, the Yavneh cult stands had the same function as northern cult stands, following Mazar's (2003) interpretation. After the incense was consumed, the bowls would have been removed and replaced by new ones. The cult stands could thus function repeatedly without being damaged. The bowls were possibly taken from the temple to the pit still containing the ashes. This theory may explain why we have in the pit thousands of bowls with signs of burning in a thick layer of ashes, but only c. 120 cult stands. Following this scenario, the cult stands were furniture of the temple, while the bowls were votive offerings brought by worshippers.

This scenario seemed very promising and we mentioned it – cautiously – in preliminary publications (Kletter, Ziffer and Zwickel 2006: 157; 2007: 94). The only trouble is that it does not work. We have performed a simple test, using six available complete or roughly complete bowls from the pit to check if – as well as how – they can be placed on top of the cult stands. This test could not be performed before the end of the exhibition at the Eretz Israel Museum, Tel Aviv, since many cult stands as well as some complete bowls were exhibited there.

The bowls that we used were the following:

1. Small bowl with thick sides and flat base (B7416, L15; rim 10.2 cm, base c. 6.5 cm; Panitz-Cohen, Chapter 7 above, Fig. 7.1:17).
2. Slightly larger bowl with thick sides (B7381, L15, rim 13 cm, base 4.8 cm; Panitz-Cohen Chapter 7 above, Fig. 7.1:18).
3. Small carinated bowl with thin sides and rounded base (B7334, L15, rim 12.6 cm, Panitz-Cohen, Chapter 7 above, Fig. 7.1:20).
4. Medium rounded bowl, red burnished, with small ring base (B7363, L15, rim 17.7 cm, base 5.2 cm; Panitz-Cohen, Chapter 7 above, Fig. 7.1:2).
5. Large deep bowl with small ring base (B7380/1, L15, rim 18.8 cm, base 4 cm; Panitz-Cohen, Chapter 7 above, Fig. 7.1:9).
6. Large rounded bowl with round base (B7230/10, L13, rim 22.7 cm; Panitz-Cohen, Chapter 7 above, Fig. 7.2:8).

Unfortunately, while the small bowls (1-3) were whole, the larger ones were quite damaged, especially nos. 5-6. It affects their center of gravity and makes analysis difficult. Until more pottery mending can be performed, we must use these bowls. In quite many cult stands, tying-beams or other roof parts are missing, to the extent that they are better left aside in this test (e.g., CAT9, 13, 19, 43, 44, 46, 63, 78, 98, 92). It must also be pointed out that many cult stands are not completely stable at present. When placed on a flat surface, they can 'rock' slightly, since their bases are not completely flat. We are not sure how to interpret this fact. It does not relate to the restoration work, since it happens also in stands whose bases are composed only from original parts, or are intact and not restored. It is possible that the stands were manufactured on, and designed for, flattened surfaces, such as earth floors and not our highly polished tables. It is possible that stands, even if not broken, suffered some distortion from their disposal and post-disposal time in the pit. Wheel-made chalices from the pit show no distortion, despite their use with fire; but they are also better made and much stronger. We assume that even if the stands suffered slight distortion after deposition, it did not change their form to an extent that jeopardizes the test.

We checked the six bowls against 51 cult stands with the following results:¹

Lioness stand CAT1: the smaller bowls (1-3) can be placed in the central opening, but they remain unstable and can hardly be used there. Bowl 5 does not rest in place at all. Bowls 4, 6 can rest, but bowl 4 would have to rest on its sides and not on its base.

Lioness stands CAT2-3: both stands have one roof opening, which theoretically can accommodate one bowl. The sides of the roof are concave, so no bowl can rest on them (they are also too small to serve for that aim). In both stands, the back wall behind the opening is lower than the front wall. One could put most of the bowls into the roof opening, but tilted towards the front. In order to place them on level, one must search for a correct positioning. Though some bowls could be placed on these stands, the structure of the roofs and the shape of the openings do not seem to be intended for such use.

¹ This is a dry section, but the evidence must be brought. Readers who are not interested in these details may move to page 182.

Stand CAT6 is rectangular, with straight roof and one roof opening. This stand can hold one bowl at its central opening (except perhaps no. 1, which remains unstable). The reason is that the opening has a nearly round shape, so it gives good support for bowls (which have round vessels). The fact that no effort was made to create all or most of the roof openings (in other stands) in round shapes proves that they were *not* meant to serve for holding bowls.

Stand CAT7: the roof is tilted towards the front; the sides of the roof are concave. None of the bowls rests on the sides. All the bowls can be placed in the central opening, but no. 1 falls till the rim (being small).

Stand CAT14: the roof has one large opening. Bowl 1 falls through and bowls 2-3 become stuck too low inside the hole. The larger bowls (nos. 3-6) fit well.

Stand CAT15: one could place two very small bowls (like no. 1), but for all other bowls, there is only place for one bowl. Larger bowls rest well in the central opening.

Stand CAT16: smaller bowls (nos. 1-3) cannot stand in the central opening, since it is nearly rectangular, so they have few points of touch and are therefore unstable or dangling. Only bowls 5-6 can be placed evenly.

Stand CAT17: this stand does not fit any of the bowls. The smaller ones (nos. 1-3) would fall through the large opening or dangle above it. They can be placed on the sides of the roof, but these slant, so the bowls cannot rest on level. Bowl 5 remains unstable in the opening (because it finds only two points of touch); while bowls 4-5 can hardly fit, because knobs at front point upwards, obstructing placing.

Stand CAT27: the roof slants backwards and the size of the stand fits only one bowl. Bowls 1, 6 may fit. Bowls 2, 4-5 can stay only on the tying-beam, but are not stable. Bowl 3 does not fit at all.

Stand CAT28: one side of the roof is lower than the other, so the tying-beam is high and the roof is not even. Some bowls can be placed on the roof side, but the concave slanting prevents them from resting on level. The bowls cannot rest stable on the tying-beam itself. One can place some bowls on this stand, but the stand was not fabricated for that purpose.

Stand CAT29: no bowl fits this stand; the central tying-beam is sunken and unstable as basis. Some bowls keep dangling; all would be in asymmetrical position, since the tying-beam is at center, and the stand is too small for two bowls at the same time, except the smallest ones (no. 1).

Stand CAT31 has a concave roof, so the bowls do not stand on level in the roof openings. They also do not remain stable if placed on the tying-beam at center, because it is not completely straight nor wide enough. Larger bowls can rest in the openings, but only one bowl fits (not two together); this means an asymmetrical position (while the stands show a strong tendency of symmetry in their features).

Stand CAT32: bowls cannot rest on level in the openings, because of the deeply concave sides. All the bowls remain unstable if placed on the central tying-beam. Even larger bowls are not stable above the tying-beam or in the openings. In openings, there is place for only one large bowl at a time, so it would be in an asymmetrical position.

Stand CAT36: this is the only stand completely closed from above. One can place on it 1-2 smaller bowls (nos. 1-2) or one larger bowl (nos. 4-5). However, it does not fit at all bowls with rounded bases (nos. 3, 6), which require a depression or opening for a basis. Also, the surface is not entirely flat (at least at present) and for each bowl one has to search for a stable location, by shifting the bowl slightly to find a correct spot for it. This is not logical if the stand was designed for carrying such bowls.

Stand CAT37: the roof of this stand is straight and has two round 'chimneys'. We did not perform the test with this cult stand, because the complete 'chimney' was found during washing of pottery baskets in 2008. By that time, the bowls were sent back to the IAA storage at Beth-Shemesh, and were passing a process of registration there, so we could not take them to Tel-Aviv, where this stand is exhibited). The other 'chimney' was too broken and not restored to the stand at that time. The openings of the 'chimneys' are c. 35 mm wide at their narrowest points (30-40 mm below rim) and c. 65 mm wide at the rims. Bowls can probably be placed on top of the 'chimneys' and the stand is large enough to accommodate two bowls in a symmetrical position. This stand may fit use with bowls, but it is an exception.

Stand CAT38: the roof slants towards the front. Bowls 1-3 remain unstable in the (for them) over-sized roof openings. The place is enough for only one bowl of types 3-6, so the position is asymmetrical (leaving one empty opening, or placing different bowls on the same stand). Bowl 5 remains unstable.

Stand CAT40: bowl 1 falls through its large roof opening, bowls 2-3 barely rest (but in a very sunken, awkward position). Only a large bowl can fit, but bowl 5 cannot (it remains unstable).

Stand CAT48: it does not fit small bowls. Perhaps a large bowl can fit (nos. 5-6).

Stand CAT51: bowl 1 gets stuck or is dangling in all the roof openings. Bowls 2-3 fit only at center, but require searching after a good position. Bowl 4 dangles at center, and is not on level if placed in the side openings,

unless if one searches for a correct position. Bowl 5 does not fit anywhere on this stand. Bowl 6 can rest only at the center.

Stand CAT52: the tying-beams are sunken. Bowl 1 cannot be placed on this stand at all. Bowl 2 can be placed only on a tying-beam – but this does not seem to be the purpose of the tying-beam construction. The larger bowls can rest, but not stable. The top is not constructed on purpose to serve as basis for bowls.

Stand CAT53: the tying-beams are lower than the walls and not on level. Bowls 1-3 remain unstable or slant backwards. The base of bowl 4 does not fit the openings; two such bowls can be placed at the sides, though. Bowl 5 remains unstable, except at the center, but not in a symmetrical position. Bowl 6 can be placed, resting on the back and front walls and not in relation to the tying-beams and the openings.

Stand CAT55: the three tying-beams are extremely thin and the roof is not completely flat (at least at present). One cannot place a bowl at the center (it is occupied by a tying-beam). The narrow openings do not fit bases of bowls. Bowls 2-5 keep dangling at any point on this stand (if there is a stable point, we did not find it).

Stand CAT57: it is a very wide cult stand with three tying-beams separated by narrow, elongated openings. Bowl 3 with its round base is not stable on this stand. The bowls with small ring bases (4-5) get stuck between the tying-beams or remain dangling on them; the tying-beams are not completely flat and quite narrow to serve as good basis for bowls. Bowls 1-2, 6 can be placed, but one needs to shift them here and there in order to find a fitting area.

Stand CAT58: this stand has four small openings that cannot accommodate any bowl-base. The roof is relatively flat, so it can accommodate two small bowls (no. 1) or one larger bowl (nos. 2-6). However, one needs to search for a good position, as the roof is not completely flat. Bowls 3, 6 with their rounded bases do not remain stable on this roof.

Stand CAT59: this rectangular stand has 4 small roof openings. They are too small to accommodate the bases of the bowls, and their shape does not fit. One can place bowls on this stand, but not in any relation to the roof openings. The roof is also not flat.

Stand CAT61: all the bowls can be placed on this stands; there is place for only one large bowl (nos. 4-6).

Stand CAT62: the roof openings are too small to accommodate bowls with ring or disk bases. The tying-beams can serve as basis, but they are not flat and do not seem to be built for such purpose. Bowls 1-2 can rest only on the center of the beams. Bowl 3 is unstable and one must search to find a good spot to place it – in asymmetrical position. Bowls 4-5 remain unstable.

Stand CAT65: the opening in the roof is so large, that bowls 1-3 fall right through and bowl 4 gets stuck in a sunken position. Only bowls 5-6 are large enough, but they also remain mostly sunken inside and not standing on top of the cult stand – not what one would expect from a ‘stand’.

Stand CAT66: the two roof openings are fairly round, so most bowls are stable inside them. One side of the roof is more sharply slanting, so larger bowls (nos. 4-6) are not on level there. Hence, only one such bowl can be placed, in an asymmetrical position.

Stand CAT67: bowl no. 1 is too small and gets stuck in the roof openings. The other bowls fit, but for bowls 4-6 there is place for only one bowl (asymmetrically placed). This cult stand still fits bowls better than others, because the roof openings are more regular.

Stand CAT79: it is concave and the tying-beam is also concave. Bowl 1 falls through. The stand cannot accommodate two bowls of types 2-6. Most bowls remain tilted and not on level, because of the concave sides. The larger bowls can be placed on level, using the tying-beam as support, but then their position is asymmetrical and it is hardly likely that the tying-beam was meant to serve in this purpose.

Stand CAT80: the tying-beam is too narrow to serve as basis for any bowl. The side slant slightly. Bowl 1 keeps dangling or gets stuck in the openings. Of bowls nos. 2-6, only one bowl can be placed at any given time, meaning asymmetrical positioning. Only one side of the roof fits the bowls, in the other side they remain unstable; even in the ‘better’ side one usually has to shift the bowl several times in order to find a good position.

Stand CAT81: on side of the roof slants sharply, so there all the bowls cannot be placed on level. On the other side, bowl no. 2 keeps dangling; the other bowls can be placed, but it means that only one bowl could fit this stand – hence, an asymmetrical position. If the openings were intended to hold bowls, why create the slanting shape of the roof that makes difficult such use?

Stand CAT82: the sides are slanting sharply and prevent bowls from resting on level, so even for small bowls only one can be placed on this stand at any given time. This means asymmetrical position. None of the bowls can be placed at the center, because the tying-beam is very delicate and thin; it cannot serve as a base.

Stand CAT83: the tying-beam is crude and not on level; still, it is possible to put most bowls on this stand, though not on both sides (nos. 1, 4), or in asymmetrical positions (larger bowls).

Stand CAT84: bowl 1 sinks inside the openings and does not stay on the top. Bowls 2-4 can be placed in the openings, but because of the concave roof they do not rest on level. Bowl 5 remains unstable. None of the bowls can rest on the tying-beam, as it is arching and not straight.

Stand CAT86: the tying-beam is sunken and not straight. The front rises higher than the back, so larger bowls do not stand evenly, or require looking after a good positioning. Bowl 1 falls into the openings.

Stand CAT87: the tying-beam is concave (and broken); it is too narrow to serve as a base. The roof is concave, so most bowls do not stand on level if placed in the openings. Even larger bowls remain unstable, while the openings are too large for bowl 1.

Stand CAT90: this stand can support all the bowls; two small ones or one small and one large.

Stand CAT95: the central opening is very large; too large for bowl 1, while bowls 2-3 become stuck inside. Bowl 1 remains unstable in the side openings, bowl 3 – in the central opening. Two bowls like nos. 2-4 can be placed in the side openings (one per side); but for bowl 4 one already needs to search after a good position. Bowl 5 can only be placed at the center, but with difficulty. Bowl 6 fits at the center.

CAT97: the side walls are lower than the tying-beams and front wall. Small bowls (1-3) can be placed at the sides, but the roof does not seem to be built for such a purpose. Larger bowls can rest well only at the center.

CAT99: the roof slants slightly to the back. Bowls 1-2 remain dangling or get stuck; bowl 3 rests on level only at the center. Larger bowls rest on the back and front walls, not on the beams, but can be placed after some trials.

Stand CAT103: it lacks tying-beams, leaving two points of touch for most of the bowls (one on the back wall, the other on the front wall). Thus, all the bowls keep dangling on this stand; one has to shift them a lot until they are find some equilibrium – which we could not achieve for all the bowls.

Stand CAT105: it is similar to CAT103 (above); bowl 1 falls right through; all the other bowls find only two points of support on the longer walls, so they do not find a stable position.

Stand CAT106: the tying-beam is very thin and not on level, so it cannot serve as support for any bowl. Bowl 1 falls into the stand. For bowls 2-6, the position of one bowl is possible, but it result in asymmetry. If the aim was to place one bowl in an opening, why make the second ‘useless’ opening?

Stand CAT108: no bowl can rest on the tying-beam (it is not on level); the front wall is higher than the other walls. Bowl 1 falls into the large openings. Bowls 3, 6 require searching for a good place. As one side is more slanting, larger bowls fit only the other, flatter side.

Stand CAT109: the tying-beam (broken) cannot serve as basis and continues above the back wall. The front wall is higher than the other walls. Bowl 1 gets stuck in the openings. Bowl 2 remains unstable. Bowl 3 rests stable only at one opening. Bowl 4 fits both openings and there is place for two bowls of this size. Bowl 5 fits too, but is too large for use with two bowls at the same time, resulting in asymmetry. Bowl 6 does not fit (unstable).

Stand CAT111: it has one very large central opening and two small side ones. The tying-beams are not on level. Bowls 1-3 fall or get stuck in the central opening, but can fit at the sides (slightly not on level, or after searching for a correct spot). Bowl 4 fits only at the center, it is not on level if placed in the side openings. Bowl 5 fits only at the side openings; bowl 6 fits only at the center.

Stand CAT113: the tying-beams are concave and pass above the back wall; the front wall is higher than the other walls. Bowl 1 keeps dangling; bowls 2-5 can be placed, even two at a time; but the stand can accommodate only one no. 6 bowl.

Stand CAT114: the four tying-beams leave very thin, elongated slit like openings; the narrow sides are lower than the tying-beams; while the side of the roof rise higher. Bowls 1, 3 fit (one or two). Bowl 2 is unstable and needs searching for a good spot. The larger bowls do not fit at the sides (they can’t stand or remain stable there). Bowl 5 does not fit anywhere on this stand.

The conclusion is that the stands were not built in order to carry bowls – they are not meant to serve for this purpose. Some stands could not function at all as stands for bowls. Very few stands fit this task, but they are the exception. Most of the stands are ill-fitted as stands for bowls, since they include features that do not comply with this purpose. The concave roofs prevent placing bowls on level; many tying-beams are thin and not straight; roof openings are often too narrow or small to accommodate bowls; at other times they may be too large for small bowls. Any potter with eyes in his or her head would have made round openings, if they were meant to be used with bowls, but round openings are rare on the roofs. In other cult stands, one wall is higher than the opposite, or the roof slants, or the tying-beams are higher or lower than the walls. The stands are highly symmetrical, so one expects a symmetrical arrangement also for bowls, if they were placed on the stands. That is, one bowl at the center, or two bowls of similar shapes at each side of a cult stand. This is not the case, since smaller stands can accommodate only one bowl, yet they often have two or more openings; some stands have a tying-beam at center, or sides that rise sharply and prevent the placing of bowls there. For all these reasons, a clear cut conclusion is

unavoidable. One can place bowls above some cult stands, the same as one can place bowls on top of a racing car's engine. Maybe the bowls do not fall and break outright, but car engines – and the Yavneh stands – were not built for bowls.

The same conclusion is true also if one assumes that chalices, not bowls, were placed on top of the cultic stands. The chalices bases are mostly much too large to fit into roof openings; if one can place a chalice on the solid areas of the roof, it will almost always remain unstable, since the roofs are not on level or not completely flat.

Finally, one more observation is in place. The scenario of incense stands with bowls on top assumes that the Yavneh cult stands were furniture of a temple. In other words, people maybe brought bowls and chalices (of which huge amounts were found in the pit – all or almost all broken and many showing evidence of burning), but the cult stands belonged to the temple. It fits their numbers in that, perhaps, for major celebrations 100-200 bowls were offered, using dozens of cult stands at a time. One can assume that the Yavneh temple would have been able to accommodate in its rooms (and maybe in its court) such an amount of cult stands, arranged along walls and/or on benches. Or, maybe some cult stands were broken already when taken to the pit, so at any given time in the temple only some of the cult stands were used. The problem with this scenario is that about a dozen stands were found complete (categories Whole 1-2) in the repository pit! Many others were restorable and it seems that they were broken only upon impact, or at the edge of the pit – not in the temple. One must point out that we have no other objects that can be identified as temple furniture (large altars, thrones, cult statues, standing stones, etc.). If cult stands were temple's furniture, why should complete, usable cult stands be taken to a repository pit, when the temple continued to serve the population of Yavneh? Theoretically, one may assume that a cult reform has just occurred. However, what are the chances that such a cult reform has only dealt with cult stands, but not with any other cultic paraphernalia? Furthermore, the other pit finds (bowls, chalices, etc) are not related to a reform of the cult, but to its continuity – safe putting away of offerings and making room for new offerings!

11.8. MULTI-PURPOSE VESSELS?

One more interpretation is to assume that cult stands were used in various ways, not necessarily with one purpose only. Thus, some stands were used as incense altars, whereas others were used for libation or as pedestals for statues.

The observation that various cult stands served for various aims was noticed by many scholars, also by some which appear in relation to one specific interpretation (above), since they stress more one possibility. Thus, May (1935: 16) gave several possibilities for stands from Megiddo. Albright (1969: 216-217, n. 58) saw that various cult stands may have been used for more than one function – libations, plant pots and incense altars are all possible interpretations. Margueron (1976: 230) thought that the 'houses' and the 'towers' of Emar had different functions. Zwickel (1990: 147-152) proposed that cult stands were incense burners, libation vessels, flower pots or supports. Werner (1998: 2-3) also placed cult stands from Tell Munbaqa under different interpretations: incense stands or libation vessels for 'tower models'; supports for 'house models'. Frevel (2003: 158) poses the possibility of many functions, which are not differentiated by shape and decoration of the various stands. Daviau (2008: 300-301) stresses the variety of contexts where 'models' have been found, and while she thought that they could function as supports for votive offerings, she suggested that they were part of the furnishing of the shrine. Zevit (2001: 324) accepts the interpretations of pedestals for images, libation vessels, grain or food supports and braziers (for either coal or incense – though it is not clear how the cult stands could be used as coal braziers, since their basins/bowls are far too small to heat even a small room). Muller (2002: 205-210) saw 'architectural models' as objects for domestic cult, which could serve as offering tables, libation vessels or incense burners; some were maybe not practical vessels. Katz (2006: 135) concludes that only few cult stands could serve for incense burning or libation, and most were supporting a vessel, plant supports, pedestals for images, or offering stands; the niches or *naïskoi* were more likely receptacles for figurines/images (Katz 2006: 136). The questions are difficult; hence Katz (2006: 141) did not decide the issue, mentioning several interpretations for each type of cult stand. For example, 'tower' stands could be altars in private cult niches; 'house models' (including figurative, rectangular and round cult stands) could be symbolic objects. There could be several functions for cult stands at the same site and period. In sum (Katz 2006: 142), 'models' of all types had the role of important religious furniture in the temple. Even when their function changed with time and/or region, they had a special function within the cult.

As long as we had a few stands at each site, it was hard to judge such a hypothesis, but Yavneh poses a challenge here too. We have more than 100 cult stands at Yavneh, from one culture, and they have well defined (and few) shapes. Most of them show a fixed array of artistic motifs, which tie them into one field of meaning. They come from a temple and not from many different contexts; but they do not seem to be furniture of the temple.

The idea that the Yavneh stands were used for different purposes does not seem very likely, and it does not solve the problems seen with each of the suggested functions discussed above.²

11.9. NON-UTILITARIAN OBJECTS?

Katz (2006: 135) seems to hint towards a non functional interpretation when writing that perhaps cult stands were decorative furniture near the *bamah*. Yet, she does not rule out many other possible functions (above).

A non functional, symbolic object is the opposite interpretation to that of multi-purpose vessels (11.8 above) and likewise, is a fascinating but difficult notion. It is possible that cult stands did not have any function in the sense of tools being ‘used’. That is, nothing was made with or on these objects, other than placing them at a certain place. The difficulty is to understand why such objects were made, if they are ‘purely’ symbolic. Another observation is that the symbolism of the stands derives mainly from the figures at their fronts (as former scholars noticed). However, a significant number of stands (c. 20) at Yavneh lack figures. Some stands are also very crude. If the stands are not functional objects, but only symbolic ones, what do stands that lack art symbolize? They do not look like houses, temples, or thrones; they do not carry figures. In other words, the figurative art is not a necessary component for the cult stands, but an added element – important, but not the primary *raison d’être* of these objects. Would one claim that the symbolism of the cult stands is in itself symbolic, that is, people recognized such stands for what they are, and could employ the ‘core’ of such a stand while ‘avoiding’ the figures? If so, the shape broadcasted the meaning. However, this seems doubtful.

The interpretation as non-utilitarian objects is also difficult, since it ignores clear evidence of use (like signs of burning on some cult stands). Also, if the objects are not utilitarian, why do we have so many of them in a cultic context at Yavneh? Maybe they do not have a ‘daily’ use, but they must have fulfilled some intention.

11.10. VOTIVE OBJECTS

To the best of my knowledge, the only scholar suggesting so far that cult stands are votive offerings is Christian Frevel and that recently.³ Few other scholars hinted upon such a possibility but without really exploring it. Katz (2006: 138) accepts the possibility of votive objects for figurines, but doubts that large ‘models’ and plaques (shrine façades) were used as votives. She adds that votives and magic objects (amulets, etc.) are typical to widespread popular beliefs. Apparently, she means that the decorative/large cult stands are relatively few and not widespread in domestic houses, hence they do not fit this interpretation (I do not see what ties votives and magic objects, though). Daviau (2008: 301) added the words “for votive offerings” to the interpretation that stands are supports; this does not necessarily imply that the stands themselves are votives; but Daviau did not elaborate further. Both Katz and Daviau wrote already after Frevel published his suggestion

Frevel suggested that cult stands were offering stands (for cereals, fruits, libations, etc.) used not merely as supports of some vessel, but for bringing offerings (Frevel 2003: 159, “Darbringung von Opfergaben”). Although our understanding of the Yavneh cult stands developed in the same direction independently, I must point that he saw it earlier and deserves full praise for this idea. Votive offerings are hardly mentioned in the Old Testament, and their identification in material remains is difficult (Frevel 2008: 25-30). Frevel defines votives as “the deposit of a chosen object (by an official or individual) in a sanctuary as a gift to the gods” (2008: 27); they are a form of sacrifice since the objects are given forever (Frevel 2008: 30). The shapes and the materials of votive objects may vary; we can recognize votives only based on context, and/or with the help of inscriptions that prove the intentions of donors. Nearly every object can serve as votive object; the value varies too and relates to status of the donor (Frevel 2008: 30, 35). Decorated Iron Age stands from Israel/Palestine add a function of representation, turning them into means of communication or media (Frevel 2003: 159, 162, 189, etc.). They served not only as offering

² I skip several more nuances of interpretation, such as receptacles for snakes, which have been dealt with by Katz (2006: Chapter 6).

³ For some Cretan ‘house models’, Schoep (1994) used the term votive objects – vaguely. In the abstract she called two types of ‘models’ “action votive objects” and “backstage votive objects” (p. 189; cf. 210). In the discussion she called the same objects “back-stage model” and “fully elaborate action model” (208-209). Schoep suggested that they were screens or backdrop for ritual acts; or “soul houses” in graves, acting in funerary rites. For both types, the interpretation is hypothetical; it rests on absence or near absence of architectural features, rather than on existing features. The term “votive object” is widely used in Aegean archaeology. It seems that here too it is used for convenience sake – not a new explanation, but a general accompanying term to the main interpretation, which speaks about screen/backstage/action models.

stands to present offers to the divinity, but also as representation of ‘elements’ in the cult of a goddess – symbols that represent aspects of the goddess, like regenerative power, life, defensive power, etc. These symbols functioned also independently of the role as offering stands (Frevel 2003: 170; on his interpretation of the figures see more below). The donor, through the offer, entered the world of the goddess represented by the figurative symbolism of the cult stands, seeking order, prosperity and vitality (Frevel 2003: 189-191). Frevel also mentioned the possibility that some of the more richly decorated cult stands have lost the function as offering stands, becoming only objects that symbolize the cult, that is, votive objects to a goddess. At least the Ashdod ‘Musicians’ Stand’ retains its use with a bowl at the top (Frevel 2003: 179, cf. 192).

Frevel considers votive objects possible in both ‘private’ and ‘official’ religion; mainly because of the scarcity of texts and of finding cultic objects (as identified by archaeologists) in domestic contexts in Iron II Israel/Palestine. He writes that “perhaps votives played a major role only in the private and individual cults, which were mostly neglected in biblical texts” (Frevel 2008: 26). Yet, this idea contradicts his earlier given definition of votives as objects given to a temple (by temple here I mean all places of public cult, be it peak sanctuaries, caves, springs, sacred trees, etc.). If a person had a private shrine or cult niche inside his or her home, and placed an object there, he did not remove it forever from his/her private ownership. The act of giving to the divinity was not fulfilled. It is true that perishable offerings can be dedicated anywhere, at least in theory, since their dedication is final: a killed animal will not spring back to life and burnt incense will not return from the smoke. The same can be true for objects, if the dedication including breaking them up. Vows can also be made anywhere, and the donations will be offered later, after the vow is fulfilled. Therefore, votive offering is possible in many types of contexts, whereas votive objects are probably more common in the public domain.

In the context of Yavneh, another observation is in place. If a worshiper offered a chalice with incense at a temple, the offering included both, though the chalice was only the receptacle and the main offering was the incense. If, however, a worshiper offered the same offering in a private cult niche at home, he was using his own, private chalice. The offering would consist only of incense; after the incense went up in smoke, the chalice remained and the worshiper would have used it time and again, on more than one occasion.

We can assume that the vast majority of votive objects are lost to us and not found; in other cases they are found, but we are unable to identify them as votives. Cultic objects can appear in domestic contexts. They include also a few cult stands (although, it is often difficult to interpret the context). In a few rare cases, we may have retrieved a votive object in a domestic house, because a person intended – but did not suffice – to give it to a temple. This can be only a rare exception. In other cases, such objects were perhaps used as part of private cult. If objects in private contexts were votive objects remains an open question. In any case, when a community is concerned, not just one individual or a nuclear family, we probably have no justification to interpret its shrines or temples in terms of private or family religion. Hence, in my view, way side shrines, village shrines, neighborhood shrines, etc., are not related to private/family religion (for categories of cult places see Schmitt 2008; for family religion see Albertz 1994: 186-194; Berlinerblau 1997; Bodel and Olyan 2008; Albertz and Schmitt forthcoming; for Egypt Stevens 2006).

Frevel’s interpretation of cult stands as votive objects is a major breakthrough and a solution to many of the problems with earlier interpretations of cult stands. Yavneh proves that his interpretation (with some modifications) is correct. The function of the Yavneh cult stands was to serve as votive objects. They were *not* part of the furniture of the temple. They were non-utilitarian objects, in the sense that they did not serve an immediately practical function, but were an ingredient in the cult. People at Yavneh brought these cult stands as offerings to the temple; perhaps buying them from a workshop related to the temple. The people could bring also a bowl or a chalice with plant materials for burning (we do not know if for perfuming, for good smell, or for hallucination). One can assume that a cult stand was more expensive than the smaller bowl or chalice (explaining their numerical relations in the repository pit). Another option is that the objects had different meanings as votives. For example, a chalice or a bowl fitted certain rituals or certain events in life, while the cult stands were intended for other kinds of ‘applications to the gods’, less frequent in life. Because of the huge numbers of bowls and chalices, we assume that their contents were not expensive. Local plants could be used, rather than expensive incense that had to be brought from far away. The votive objects were placed in front of the cult statue(s) in the temple, probably on benches along the walls, to please the gods/goddesses and likely, to ensure the fulfillment of wishes of donors or as thanksgiving for fulfilled wishes. Possibly, offerings were also ‘prescribed’ by society for some occasions, for example victory celebrations. Thus, not every votive is necessarily related to a specific wish by an individual donor.

Frevel (2008: 35) wrote in relation to the female libation vessel from Tell Qasile, that perhaps such vessels “had a double function as offering vessels and votives”. We will not discuss this vessel here; whether it is a votive object or not is not crucial for our purpose. Not only any shape and material can be used for votive objects, but also

many functions fit various votive objects. A person could give cereals in a bowl, incense in a chalice or on top of a cult stand, and so on and so forth. There were no doubt certain events in life and traditions fitting certain types of offerings: for amending a sin, when a daughter is born, when danger lurks. Hence, certain types of vessels and of contents may have fitted certain events. But the offering vessel (with its content) *is* the votive object, at least in the case of the Yavneh cult stands. In general, one may guess that if a votive object is simple (chalice, bowl) the offering consists mainly in the content placed in it (fruits, cereals, incense); whereas if a votive object is made of expensive metals, very elaborate and unique, the value rests in it (jewelry, ivory, silver pieces). However, this is not a universal rule and probably social constructs played a role too (such as personal circumstances, desire to prove wealth or to cover lack of wealth, etc.). The inscribed incense burner from Khirbet el-Mudeyineh in Transjordan is not a “quasi votive” (Frevel 2008: 38) – either it is a votive or something else. The maker maybe enjoyed an opportunity to add his name; the donor was the one who ordered the making and paid for the object. If the object was given to the temple, as the context suggests, it is a votive object, regardless of our lack of data about the precise donor. As for the lack of the name of the divinity, all involved probably knew which god or goddess is concerned, so it was not considered crucial to write it. This object, made in stone, was most likely meant to serve repeatedly in the temple.

11.11. CONCLUSIONS

Two further issues require attention, as implications of the discussion above.

The first issue concerns the implications for understanding the Yavneh cult stands. We return to the question of the meaning(s) of their figurative art. As we have seen, this aspect was not compulsory, and now we can understand why: the stands were votive objects even when stripped of figurative art. Cult stands lacking figures are similar in shape to stands that have figures and likewise, have the same range of types. To our eyes, some of them look unappealing (CAT32, 66-69, 109 for example) and we find it hard to assume that such objects were given as votives without some added merits. However, other cult stands that lack figures have pleasant forms (CAT32, 65, 99-100), and then we do not have this feeling. Perhaps the shapes of the stands had some religious (symbolic) significance, which we cannot grasp for lack of written sources.

I do not stress the notion of ‘media’ for cult stands, because they relate to a sort of ‘private conversation’ between the worshiper and his or her god. It is true that the giving was made in public, but I do not see evidence that the giving was ‘broadcasted’ in public. Most of the cult stands at Yavneh are similar in size and shape (very few are much larger or more elaborately decorated); the bowls and chalices are quite homogeneous too (see Panitz-Cohen, Chapter 7). Hence, the offering of a chalice, a bowl or a cult stand was not an opportunity for a ‘show off’ between donors. I do not mean that Yavneh was an egalitarian society – it was not – just, there were probably other more fitting opportunities for “showing off”. If the Yavneh votive objects are part of a private communication between a donor (or a family of donors) and a divinity, in my view they are not ‘media’. Of course, one may think differently for elaborate stands from other sites, like those from Ta’anach.

Frevel uses another argument to support the interpretation of votive objects as media: that unlike prayers or sacrifices, votive objects are permanent, in the sense that they remain in the temple for a long period. They are sort of prayers “repeated continuously before the god or goddess” and this means that their value is not only material, but also symbolic – “in many cases votives are a sort of communication media, since they symbolize the intention of the person which offers and it often stands for the offering itself” (Frevel 2008: 30). However, Frevel’s examples for vows as substitutes or symbols are later than the Bronze and Iron ages and their interpretation is often in doubt (Frevel 2008: 31). Frevel (2008: 30-31) rightly interprets statues of worshipers as substitutes for the persons themselves, which represent them permanently in a temple. However, he understands such statues as votive objects too, which is doubtful – they are not gifts that people offer to the gods, like a bowl full of grain, a shovel with incense, or an animal sacrifice. Worshiper statues are placed in a temple as representatives, not as donations. In my view, the main element of votive objects lies in that they are given forever to the divinity – they become divine property. Hence, the donor is not worried about continued presence of the object in the temple. The moment he gave the object, he fulfilled the act. What happened to the object later was immaterial to the act of offering, which was a *fait accompli*. Animals die; fruits and flowers decay; grain is eaten or burnt; incense goes up in smoke. The holy of holies has limited space and offerings must be removed to make room for new ones. Thus, the large majority of votive objects did not have an aspect of continual presence and could be disposed of by burial (like at Yavneh) without troubling donors. Expensive objects like gold and silver jewelry, when dedicated, became property of the temple, and the priests could use them at their discretion. The only votive objects with continuous presence were those carrying inscriptions that mention the donor, and perhaps finished, expensive vessels that a donor could hope

will stay in the temple. An example, rightly pointed out by Frevel (2008: 40), is the inscribed Kuntillet 'Ajrud stone bowl, asking for a blessing for (probably) the donor. The donor of such an object had to be wealthy. The wish for continuous presence was not addressed just to the god, but also to mortal beings, who may remember the donor thanks to the donation. Such 'everlasting votives' were a tiny minority among votives, and the Yavneh cult stands do not belong to them. Not surprisingly, they form no part in the Yavneh pit assemblage. I hasten to add that Frevel (2008: 43) is aware that the use of the term "media" for cult stands is questionable.

The cult stands do have some features of temple architecture, and most likely some of them represent a temple façade, or better, a look at the façade with a goddess (mainly) in the openings. In reality the goddess' image was in the holy of holies; but the potters 'telescoped' the components in order to present them all on the front of the stands.

The second issue concerns the interpretation of the figures on the cult stands. Frevel, who reached the conclusion that cult stands are votive objects, struggled to interpret the figures; it is a crucial issue. Do the figures represent the focus of the cult (divinities)? In his view, the motifs – lions, snakes, doves, naked females – symbolize a cult of a goddess, functioning also independently of the function as offering stands. They form a "pictorial program" that shows the prosperity, defensive, blessing and regenerative powers of a goddess, whether Asherah, Anat or Astarte (Frevel 2003: 169-170). Frevel interprets the female figures neither as a representation of a goddess, nor of mortal (mostly female) worshipers, but as figures that represent "the aura of the goddess – her prosperity, vitality and sexual agility" (Frevel 2003: 176). This makes the figures symbolic and hence related to media (they form a 'code' that represents the cult and the goddess, Frevel 2003: 181, 194). The figure of a "master of animals" in a cult stand from Pella is not a divine image, only "an aspect of the divinity" or a figure symbolizing his cult (Frevel 2003: 181). The caprids and the man and snake motif at Ta'anach are explained in a similar way (Frevel 2003: 188). Yet, the (libation?) anthropomorphic vessel from Tell Qasile symbolizes not the 'aura' of a goddess, but "the person who performed the rite" of libation (Frevel 2008: 35).

The reason why the identification of the figures on cult stands is difficult is clear. If the (mostly) female figures are goddesses, how to explain the appearance of *several figures* on the same cult stand? The figures look similar, not as different figures; so why this "duplication" or even "multiplication"? The interpretation as goddesses is therefore difficult. However, it is also difficult to interpret these figures as worshipers – mortal women: they are naked, they stand on animals. Moorey (2003) suggested that small anthropomorphic figurines were worshipers, not images of divinities, but he did not discuss cult stands (see also Frevel 2008: 39). Most figurines in Iron Age II Israel/Palestine were found in domestic houses and do not seem to be votives. I do not share the view that they are all mortal women, though some perhaps are (Kletter 1996). That worshiper figures appear in Iron Age Israel/Palestine is seen in Horvat Qitmit, 'En Hazeva and Khirbet el-Mudeyineh (Beck 1995; Cohen and Yisrael 1995; Daviau and Steiner 2000; Daviau 2006; Frevel 2008: 41-42).

To solve the problem, Frevel (2003: 184-185) suggests that the figures are neither divinities nor worshipers; but "symbolic representation" ("aura") of the goddess, or (rarely) of worshipers. Thus, the cult stands are a medium of the goddess; they place the offers donated to the goddess in the influence sphere of the goddess and take also the donors into this sphere (Frevel 2003: 185).

Here we want to voice a slightly different opinion. We agree that the figures on the Yavneh stands are not 'self-representations' of mortal female worshipers (based on their nudity and the position near or on animals). We also agree that the imagery (mostly) is related to a goddess (bulls, lions, etc.). But the female figures are not symbolic representations, since they appear often in a full form, shown standing on heads or protomes of lions or bulls. We do not see here an attribute or a symbol in replacement for the divinity, but the figure itself in full form, together with or in relation to several attributes. The general composition of motifs is clear; the wolf is not hidden by sheep's clothing. Therefore, we think that the female figures do represent a goddess (or goddesses), whose name(s) we cannot identify at present.

The almost complete lack of comparable male figures in Yavneh (and elsewhere on cult stands) is perplexing. If the figures were female worshipers, we should have found also comparable cult stands with male worshipers. Probably even more than female figures, since men dominated ancient societies in the southern Levant. This speaks strongly against the interpretation of the figures as worshipers. We conclude that the figures are goddess(es); but Iron Age II cultures were dominated by men. This brings us to another question: To whom were the cult stands dedicated?

Scholars assumed that the cult stands were dedicated to a goddess because of the female figures and imagery on them. Some scholars would posit that the donors were perhaps women, thus explaining cult stands (especially in domestic contexts) as private religion, in which women held an important role. According to this view, the Yavneh cult stands were votives to a goddess, perhaps originating from a temple dedicated to the same goddess. Scholars

supporting this interpretation would stress the dominant position of goddesses in certain cultures and perhaps suggest that cult stands and small figurines were a medium reserved for 'the goddess'.

However, cult stands have been found all over Israel/Palestine, and the lack (or almost lack) of male figures on cult stands is universal, so to speak. Is it possible that all the temples and contexts, where cult stands have been found, were only dedicated to a goddess? We cannot 'rob' male divinities of temples and offerings. In a male dominated society, the goddess and her entourage were part of the world of the god.

Perhaps the figures on the stands are not good indicators for the gender of the divinities, or of the worshipers. Objects dedicated to a certain divinity do not have to carry images relating only to that divinity. That the god is not portrayed directly on the cult stands may be related to the tendency of avoiding anthropomorphic representations in this period (see studies by Niehr 1997; Uehlinger 1997; Ornan 2005; especially Mettinger 2006, with references). Perhaps in some occasions images of the main god were avoided, but images of the goddess (or goddesses) tolerated. We find many small female figurines in the Iron Age II, but very few comparable male figurines. In the Jerusalem Temple there was some kind of an image of Asherah, but not of Yahweh (Na'aman 1999). One may also add the commonplace truth that men prefer women. Men, not women, are the greater admirers of the female figure. If cult stands were offered to a god, the donors may have thought (perhaps not even explicitly) that the god prefers nice, erotic images of his consort, rather than of himself, on his gifts. They could portray more than one consort, imitating the structure of society, where men of high status could have several wives. With the figurative art on the cult stands the donors offered what in their appreciation a god desired: an orderly word of inviting consorts, powerful attributes (lions, bulls, sphinxes), celebrations (musicians playing), etc. According to this understanding, the Yavneh cult stands are not votives to 'the goddess' that portray her entourage; but votives to god that portray his world. The cult stands portrayed a world order accepted by both women and men. Hence, the stands could be offered by both men and women, to god and to his consort.

This picture is only a tentative suggestion. If it holds some truth, then the figurative world of the cult stands is best summarized as "God in His heavens – all's right with the world".

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CHAPTER 12

CONCLUSIONS: REPOSITORY PIT – FAVISSA – GENIZAH

Raz Kletter

INTRODUCTION

The chapters in this volume dealt with a host of issues regarding the excavations of the Yavneh repository pit and the cult stands, as well as several other types of finds from this site. Since the study of the finds is on-going and several important items have not yet been published, the present conclusions are preliminary. We will summarize the main conclusions reached in the preceding chapters, treat briefly Philistine religion and finally discuss the identification of the pit as a repository pit, *favissa* or *genizah*.

12.1. SUMMARY OF PRECEDING CHAPTERS

Yavneh boasts a rich history and an almost continuous occupation from the Iron Age to our days (Chapter 1). There is no doubt about the identification of the ancient city and the tell, since the name has survived throughout the periods and the location of the tell fits the descriptions of written sources. The city has few variant names (Yavneh, Jamnia, etc.). According to biblical sources it was a Philistine city in the 10th-8th centuries, conquered by Uzziah, but perhaps only for a short interlude.

Archaeological excavations in Yavneh started in the British Mandate period (with an excavation by Ory in 1930) and there have been about twenty excavations since. Most of these are small salvage excavations, which document mainly remains of the Roman to Medieval periods. These excavations and several surveys (most recently by Taxel) show that the site had been occupied already in the Middle and Late Bronze periods. However, the remains surviving from these periods are scant (pottery and one LB grave) and do not indicate the nature of the site. From the Iron Age I we have only pottery; from the Iron Age II a cemetery is documented north of the tell (with some 15 cist graves). We do not have data about the size of Yavneh in the Iron Age II period, but the remains suggest that the city did not expand outside the tell and was most likely a small ‘daughter’ to one of the cities forming the Philistine *pentapolis*, perhaps to Ashdod.

In 2002 a repository pit was excavated after damage caused by development of a garden on the so called ‘Temple Hill’ north of the tell (Chapter 2). The upper area of the pit was damaged by ‘probes’ made by a bulldozer, later a shallow robbery pit was dug. The pit was full of thousands of finds – mainly bowls and chalices, almost all broken and many showing signs of burning; but also an unprecedented amount (119) of cult stands, one horned clay altar, several broken stone altars, a naos, dozens of fire-pans and some other finds. Four layers were documented: L16 at the bottom of the pit represented a thin layer, closely related to L15 above it. L15 and L13 represented a major layer with many fragmented cult stands and bowls (almost all broken) in gray ash. Above this layer, L12 and L14 were found with many broken and 11 whole or nearly whole cult stands; and mainly broken chalices. Finally, Loci 7-11 were all severely damaged by the modern activities; the finds here were similar to those in L12 and L14, only much more fragmented. We do not know what the original surface looked like and miss the top of the pit – L7-11 are not part of the ancient layers in the pit, but disturbed remains that lie above and partly outside it. The finds from the upper two layers exhibit much encrustation. It is possible that the upper edge of the pit was already damaged in the 1950s-1960s, when Brosh and others started to report fragments of Iron Age “braziers” from the ‘Temple Hill’. Few (unpublished) fragments of cult stands were also found in the salvage excavation of Honigman in 1978. Of course, these fragments could belong to a second, as yet unfound pit.

In the present volume, dedicated mostly to the cult stands, we reviewed their typologies at first (Chapter 3). The most detailed typologies are those established by Béatrice Muller and Hava Katz. We saw that various scholars used various terms for such vessels. The two most common terms are cult stands (assuming relation to cult and function as stands) and architectural models (assuming relation to architecture – buildings – and perhaps seeing the objects as miniatures of buildings). We stressed that the terms are modern and do not necessarily convey the true

meaning(s) of these objects. We also found that scholars include all sorts of objects under these terms. For some, everything remotely resembling a structure is included, while others view such objects as separate types (for example, *naïskoi*). In our view ‘cult stands’ are one category, while *naïskoi*, jar-like ‘models’ and certainly ossuaries should not be grouped together with them. Each scholar suggested a different typology of cult stands or architectural models. Usually typologies were based on form (house shaped ‘models’, tower shaped ‘models’, etc.); but often, assumed function(s) were used as criteria as well. Since we often do not know the function(s) of cult stands, their typology must be based solely on form. We preferred the term ‘cult stand’ over ‘architectural model’, because almost all the cult stands do not reflect real buildings and are certainly not models in the sense of miniatures or replicas. To be sure, they are constructions; so we use terms like walls, windows and roofs when describing them, since to describe constructions we have only the language of architecture. The cult stands may exhibit features found in buildings, more precisely temples, but their aim was not to serve as models or to depict temples.

Former typologies do not fit the newly found cult stands from Yavneh. We believe that the main reason for that is that those who tried to offer a synthesis of any object that might be called architectural model or cult stand from the entire Near East, from different time periods spanning over five millennia, have grouped together several types of objects which have no relation to each other (e.g., Chalcolithic ossuaries and Iron Age II rectangular cult stands). The cult stands of Yavneh are homogenous and can be easily defined as clay constructions, made by hand, having only one level. They are always longer than higher and the sides are narrower than the front and the back side. The front is defined as one of the longer sides, which is (except in very few exceptions) more decorated or pronounced by figurative art, fenestration, rope decoration, etc. There are three main types of cult stands at Yavneh, based on the plan of the walls at the base: rectangular (the most common type with 77 examples); elliptical (the second most common type, 25 examples) and ellipto-rectangular (the least common type, only 12 examples). The last type is a modification on the elliptical plan. Sub-types in each category are recognized according to the form of the roof and the number of openings in the roof, as well as the number of openings at the front.

The cult stands of Yavneh are not large (max. 33-35 cm long and 18-22 cm high); there are smaller cult stands, but the variations in size and type were found in all layers of the pit. The large majority of the Yavneh stands is symmetric in shape, location of openings and of figures; few stands are asymmetric or rather, have some asymmetric features. It thus seems that the cult stands convey an orderly, symmetrical world (assuming the ancients had similar conceptions of order that we have). Cult stands at Yavneh do not show traces of burning. A few fragments show change of color after the stands have been already broken, not necessarily related to burning. To put it precisely, when the cult stands were used, they did not come into direct contact with fire. The cult stands often have painted decoration above whitewash, but little of it survived.

The Yavneh cult stands are not models of buildings and are not even symbolic representation of them. With their concave roofs, many openings, lack of doors, lack of internal divisions (except one, CAT49), tying beams that do not seem to depict ceiling beams, lack of floors, etc., the stands do not even vaguely resemble houses or temples of Iron Age Palestine/Israel. Oval temples and houses exist in Greece in the Geometric period, but do not seem to fit as origins for the Yavneh stands. Some features like the knobs and the columns with petals are probably taken from architecture. It is probable that stands symbolize temple façades with figures of divinities that were actually inside the temple; but they are not ‘models’ and they teach us little about the architecture of Iron Age Philistia.

In trying to understand the disposal patterns of the cult stands in the repository pit (Chapter 4), we found the studies of Clive Orton useful for defining degrees of completeness and of brokenness of the stands. No earlier studies exist on completeness vs. brokenness of cult stands, mainly because so far, no other large assemblage of cult stands was found in one site. We divided the stands into several categories of completeness: Whole 1 – stands found intact or nearly intact in the pit, *in situ*; Whole 2 – stands found whole but fractured, necessitating restoration; the fractures were mostly ancient, unless if caused by the bulldozer’s recent damage; Restored – the vast majority of the stands, being restored into complete or nearly complete stands; Parts – parts of stands, which could not be restored. There were four whole (intact) stands in the pit, seven whole but fractured stands, 84 restored stands, and 24 parts. Each category included various types of stands (rectangular, elliptical, etc.). Estimating a complete vessel as 100 percents, we see that cult stands of the first two categories (Whole 1 and Whole 2) are almost intact. On average, 97% of them were retrieved. Restored stands vary between 65% to 100% completeness with a very high average of 87% of completeness. Of the 24 parts, 22 are restored from several fragments and two are single fragments; their average degree of completeness is 17%. Counting all the stands, ignoring possible differences of size (e.g., that parts belonged to much larger or smaller stands than, say, whole stands), we found that an amount representing c. 28 stands is missing. This is partly compensated by the remaining stand fragments, which could not be restored (because of lack of time, too fragmented nature, lack of connective parts, etc.). These are estimated as representing

c. 12 stands. The importance of these estimations is that they indicate that the stands were all or almost all complete when taken to the pit. They were broken only when thrown into the pit or at its edge. Otherwise, we would have found more fragments and fewer whole/restorable stands.

Looking into the degree of brokenness by counting the numbers of fragments per stand, we found that only one stand is fully unbroken (CAT85). Stands in category Whole 2 were broken into 8-31 fragments (average 17); restored stands into 5-62 fragments (average 22). The degree of fragmentation is related to many factors, which cannot be computed easily. At first the pit was empty and the objects fell 2-3 meters down; later when the pit filled up the falling was shorter and the landing softer. Another factor is durability: Some cult stands are better fired, thicker, or solid and more durable than delicate, open and poorly fired cult stands.

Similar estimations can be made about the figurative art. Twenty stands do not carry any figure; 80 stands carried together – in their original condition – 98 human and 134 animal figures (on average 1.2 human figure and 1.7 animal figure per figurative stand; excluding pillars and trees); the rest of the stands are too broken to know for certain if and how many figures they carried. Animal figures appear on 61 cult stands and human figures on 41. Taking into consideration detached figures (Catalogue 2) and assuming that the too fragmented stands have the same relation of animal and human figures per stand, we can estimate that all the 119 stands carried in origin 117 human figures and 161 animal figures. At present (including detached figures and estimating in terms of completeness, not just number of fragmented remains), we have c. 80 human figures and 88 animal figures. The 119 stands have lost 37 (23%) of their human figures and 73 (45%) of their animal figures.

It seems that all the cult stands were treated similarly when disposed of, with the possible exception of CAT47. This cult stand lost in antiquity all its frontal figures, of which one was retrieved. It did not lose its two side pillars, which are quite delicate. So perhaps the figures were mutilated on purpose – although we do not know why and especially, why such a treatment was limited only to this one cult stand.

Based on the stratigraphy, the slant of the top of layer L13+L15 and the fact that the 11 whole or nearly whole stands were found only in L12 and L14, we reached important conclusions about the deposition. We think that the repository pit was filled in a relatively short time (a few days at the most), as the same types of chalices, bowls and stands appear in all the (large) loci. At first the pit was empty and into it the people threw cult stands, which broke upon impact, scattering at the bottom of the pit (L16, perhaps not fundamentally different from L15). Then, they continued to throw in cult stands, but added a huge amount of bowls with signs of burning (L13, L15). This created a cone-shaped heap of objects surrounded by soft, grey ash. The ash could have come from the bowls themselves, dispersing as they fell and broke (maybe they were broken before being thrown, since there was almost no complete bowl in the pit – it is difficult to know, because most bowls are very delicate). The ash layer sloped from the southwest towards the north and the east. This slanting of the layers is seen also in slanting of finds along the section made in the pit, at the lower part of L12 and L14. At a certain time it seems that the supply of bowls ran out, and the people threw in mainly chalices, together with more cult stands, which continued to break as they fell into the pit (L12, L14). However, because the pit was no longer so deep and there was a soft layer inside it, some cult stands did not break as they fell or glided down. This is the explanation why whole stands were found only in L12, L14, at the edge of the pit in a sort of a crescent-shaped pattern, along the north and east ‘sides’ of the pit (Fig. 2.2). Do not imagine a wild hula-hoop dance; the stands are fragile. A roll or two is enough to break most of them. Rather, those stands that remained whole were thrown in like the others, but landed in a certain place, perhaps rolling once or sliding a bit, without breaking. Still, most cult stands thrown in at this stage were also broken. The whole cult stands were not placed in order, by someone who descended into the pit, or even placed them inside from the edge. Some stands were found turned upside down, others on a narrow side, yet others slanting. The interesting fact is that no utmost effort has been made to ensure the breaking of each cult stand, perhaps unlike the handling of the chalices. Chalices are more durable, yet none was found whole *in situ* in the pit (few were more complete, but not entirely).

The iconography of the Yavneh cult stands forms a major topic of study (Chapter 5). The cult stands are made in open work – a technique that stems from Cypriote bronzes of the Late Bronze Age. The stands were probably modeled after objects made from costlier materials; the figures reflect a blend of Near Eastern and Western, mainly Cypriote elements. However, the stands are also an original, local creation. The concave or saddle shaped top, so far unknown in stands from other sites, perhaps reflects an Anatolian form of the firmament.

The stands show a wide variety of modeled and incised figures, most of them animals and humans, but also trees and heavenly bodies. Most figures were separately made and attached to or inserted into the walls with the help of pegs – again a technique common in Cypriote pottery. The figures are made in a local ‘southern coastal’ style with applied pellet eyes and incised details. One stand (CAT62) has female heads made in a mold; this stand

was perhaps manufactured in Phoenicia. Some figures sit in the openings with their legs applied in relief to the wall of the stand below, or dangling below the opening; a technique found in Mycenaean sites and on Cyprus.

Seven cult stands incorporate lions, divided into several subgroups. The depiction of the crouching lions is reminiscent of stands from Ta'anach and north Syrian lions. The bull is the most common motif, with heads and protomes. Bull heads are applied, pegged or fitted into openings, usually in pairs. Often the bulls come with the 'naked goddess' figure on the same stands. Bull protomes appear mostly in windows. The bull is related to storm gods, but also to goddesses. Two rectangular stands with cube-like knobs (CAT50-51) show sphinxes standing. In CAT 50 the sphinxes have one arm, perhaps related to 'lion-centaurs'. On CAT51 the sphinxes have long side-locks or pendants; parallels lead to Mycenaean representations. Three cult stands have winged disks (CAT16, 27-29), a general emblem of divinity or a mark of various gods. Stand CAT27 displays a schematic winged head. Date palms appear as cut silhouettes in stand CAT14. Two highly naturalistic date palms are shown in CAT37 in relief, while female figures stood in the openings of this stand. Here the tree is possibly a manifestation of the goddess. Incised, crude date palms appear in two other stands (CAT15, 86). Tree with caprids, an ever renewing motif in ancient Near Eastern art, is found in several stands. The caprids nibble at the tree, related to naked female figures and bull heads (CAT90, 92), or to naked females standing on bull headed pedestals (CAT94). In two stands (CAT11, 88) the caprids are substituted by bulls flanking an incised tree. Caprids would also be symbols of the goddess and the entire composition may signify a temple façade and inner sanctum. Columns appear in several combinations. Stands CAT52-53 suggest multiple-columned structures, with four columns in frontal openings and two corner pilasters. The pillars have a petaled garland surmounted by a fluted bud top. Stand CAT17 shows two slender columns. Some columns appear in side openings (CAT47, 60) and as dividers of long frontal opening (CAT31). The columns evoke temple architecture stemming in origin from second millennium Syria and continuing into the Iron Age; perhaps a hypostyle hall (cf. Dagon's Temple at Gaza, Judges 16:26). One stand has a procession of musicians (CAT44); only a double flute player is preserved; another figure perhaps held a lyre. Orchestras took part in cult and one appears on the 'Musicians' Stand' from Ashdod. Three cult stands show pairs of figures in a window, holding the breasts (CAT48, 49, CAT44 sides). The woman in the window motif here seems to stem from Aegean depictions of figures in balconies. Eight pointed stars or rosettes appear on one stand (CAT61) together with standing females. Three stands display side-facing animals in a 'narrative display' of action. In stand CAT40 a bull and another animal stride to the left. In stand CAT56 the right window shows a seated naked female playing a flute (the flute itself missing) and the left window shows a lion hunting a bull. On fragment CAT70 the suckling cow motif appears. Side-facing animals are also found in detached figures CS135-138 (bulls and a bird). One stand (CAT38) has two riders on hollow animal protomes; sadly the stand is very badly preserved, and it is difficult to know if the riders are male or female and if the animals are horses or bulls. The cult stands were produced by several 'hands' as is evident from the changes in quality and style. It seems that there are several 'pairs' of stands made by the same hand (CAT2-3, 28-29, 52-53, 68 and 112, 80-81, 84-85, 90 and 92).

The identification of the figures on the Yavneh stands is a very complex issue. We believe that the figures are not mortal figures. At Yavneh we have an ensemble that relates to a goddess (naked females, lions, bulls, tree and goats, rosette and cow-suckling calf). While the Ekron inscriptions mention *Ptgyh* and Asherah, the Bible names Dagon, Astarte and Ba'al Zebul (corrupted into Zebub) as the gods of the Philistines.

The cult stands (and the repository pit as a whole) are Philistine, although they blend elements from various cultures. Motifs that appear to be Levantine dominate, but they are adapted by the local potters and the presence of 'western' (mainly Cypriote) trace elements is keenly felt. These include the techniques of open work; the insertion of figures by pegs into the stands; and the hollow wheel made animals on CAT38. Stylistic features also point to Cyprus and the Aegean world – portraits of figures with triangular chins; human figures sitting on windowsill with dangling legs; painted decoration over whitewash. All this fits written and archaeological sources suggesting that the Philistines kept ties with the 'west' – Cyprus in particular – throughout the Iron Age.

A horned clay altar (CS46) and a cubical limestone altar are discussed in Chapter 6. Both show evidence of burning on the top. The clay altar is an almost exact replica of stone altars from other sites in Palestine. Limestone altars appear mainly in cultic contexts (but also in industrial context at Ekron). The earliest come from Hazor and Beth Shean and should be considered as miniature 'temple models'. Clay altars are rare – the only other example of the same type was found at Tel Rehov. The small limestone altar was almost certainly broken on purpose. This altar, dated to the 9th-8th centuries BCE, is the earliest of the so-called cuboid altars, which were known so far only since the 7th (or perhaps late 8th) centuries BCE. The Yavneh altars are a new and important contribution to our understanding of the development of incense burning in the Iron Age Levant. A different type of incense altar was found at Khirbet el-Mudeyineh in Moab. Together with the as yet unpublished fire pans and other vessels from the repository pit, a completely new picture emerges of the use of incense in Philistine cult.

A sample of 14 'regular' pottery baskets from Loci 16, 15 and 14 was restored (partially) and counted statistically, and is published together with the more whole vessels from the pit (Chapter 7). The repertoire of vessels is very limited – bowls (43%) and chalices (54) are the common forms, with relatively few closed small vessels, mainly juglets. The variation within each class is also limited, for example only six bowl types have been noticed and three juglet types. It thus seems that there was a fixed 'set' of clay vessels that reached the repository pit. Almost all the pottery is wheel-made, perhaps produced in a temple workshop or at least dictated by temple officials or social norms (but other scenarios are also possible). About a quarter of all the pottery is decorated by red slip, half of the slipped pottery is also burnished. Chalices were often white slipped and many were probably painted in red and black after firing (hence, the paint does not survive well). Decorated chalices are typical to Iron II Philistia. The bowls are mostly small or medium and very broken. There are rounded and carinated bowls and few various forms. Chalices vary in forms of rim and basis, but often differentiation between the two is difficult. There are a few fenestrated chalices and two larger fenestrated stands/chalices (Fig. 7.4:2-3). Closed vessels include black juglets of both the early and later variations, as well as imitation black on red juglets and hybrid juglets. The hybrid juglets are quite unique with comparisons only at Ashdod.

It is difficult to judge how the bowls and chalices were broken. It is possible that they were broken before reaching the pit. We hope to study more pottery in the future to try and estimate better this aspect. Chalices are less broken, since they are heavier and hence sturdier. Perhaps the chalices, like the bowls, were broken deliberately. Closed vessels were found more complete, so perhaps they were discarded more carefully.

Chalices formed the majority of vessels in Locus 16 (at the bottom) and Locus 14 (top layer in the pit). Bowls were dominant in Locus 15. If we disregard counting and look at types, the common types appear in all layers. Therefore, the layers are not related to passage of time, one much later than its former, but to changes in deposition of objects. It is possible that this reflects stages or various rituals in the deposition and that the vessels were stored separately in the temple.

The assemblage finds good parallels in Iron Age II sites in Philistia (Ashdod, Tel Batash, Ekron, and Tel Hamid). A number of features found in the pit appear also in the Judean Shephelah and the Negev, but only in Iron II A contexts. There is no Late Decorated Philistine Ware in the repository pit, aside of one possible exception. This is not due to chronology, but to the fact that most of the Late Decorated Philistine Wares belong to types that are not found in the pit.

The period of deposition was short, but it is hard to judge long the vessels were used or kept before being buried. The chronological range of the pottery as a whole points to a date from the mid 9th to early 8th centuries BCE. This date is supported by the large amount of dark red slip and hand burnish (traits that diminish greatly in the 8th century BCE); lack of orange color slip and wheel burnish of the 8th-7th centuries BCE; location of slip on the inside and partly on the outside of bowls; predominance of single grooved bowls and the location of slip and burnish on them; the appearance of both early and late variations of black bowls; and the absence of many later forms of the 8th-7th centuries BCE, which are known in Judah but appear in Philistia as well in this period.

Only one fragment of shell (*Semicassis granolatum undulatum*) was found in the repository pit (Chapter 8). The shell originated in the nearby Mediterranean sea. The fragment is a Cassid lip – a part that appears in archaeological sites from various periods, also in relation to religious purposes. The Yavneh fragment was cut from the shell, but did not go any further alterations.

Realizing that once the cult stands are restored and distributed between Museums and storage places, it would be difficult to take petrographic samples from them, we prepared samples before and during the pottery restoration. A very large sample (of 133 items) was sent to petrographic analysis, including 73 cult stands, 7 fire-pans, 14 chalices, 31 'regular' pottery vessels, the clay altar (CS46) and several other items (Chapter 9). Five clay groups (1-5) were found. The results indicate that the vast majority of the objects was manufactured at Yavneh or slightly south of it (groups 1-2, with 116-119 samples out of a total of 133). These objects include practically all the cult stands (66 of group 1 and 5 of group 2), except CAT49 (group 3, at present its origin remains unknown) and CAT 62 (group 4, perhaps manufactured in Phoenicia). All the chalices sampled belong to groups 1-2 (local or from an area slightly south of Yavneh); as well as all the bowls (22-23 of group 1 and one of group 2). Only a few juglets were sampled, and as expected, some were imported to the site (the Cypro-Phoenician items, not yet published) and others made locally (a black juglet, Fig. 7.5.14).

The result suggest that all the items from group 1 were not only made locally, but probably in the same workshop – made of *hamra* soil rich with coastal sand quartz inclusions. The subgroups denote only slight variations, not different workshops. The results were compared with data from other sites in the same region, such as MB II cemeteries (where similar *hamra* clay wares are found) and the Iron Age cemetery of Azor (where the

vessels are mostly made from superior clay derived from calcareous *grumusol* and *pararendzina* soil). At cultic sites in other regions, such as the Horvat Qitmit and 'En Hazeva assemblages, the cultic vessels were made of local wares similar in composition to non-cultic vessels from the same sites. Probably at these sites and at Yavneh as well, cultic vessels were produced by the same potters who manufactured the other, regular pottery used by the inhabitants; though a scenario of a special temple workshop is also possible.

Chemical residue analysis was performed on 17 chalices and 2 bowls (Chapter 10), as well as some sediment samples from the site as control. It shows presence of indicative, well preserved organic compounds, lacking from the control samples. Ten chalices from Loci 12, 14, 15 and 16 and one bowl from L15 yielded significant organic compounds. Five chalices yielded extracts composed of undecanone, dihydromethyl jasmonate, isopropyl esters of lauric and myristic acids, and myristic acid, as well as myristaldehyde. Four other chalices had a different lipid compound of fatty acids. The result can indicate for the first group of chalices the use of a floral essence, maybe derived from jasmine mixed with other floral oils; perhaps nutmeg (*Myristica fragrans*). The second group of chalices has a different organic signature, perhaps oils derived from plants mixed with tallow. The residues in the bowl are also interpreted as related to floral origin. The use of the plant materials could have been for incense (smell), or as agents of hallucinations.

The question of the function(s) of cult stands is discussed in Chapter 11. Many possible functions were suggested for cult stands: lamps, *hammanim*, plant pots, libation vessels, offering stands, altars, incense altars, and votive objects. While a few of these can be ruled out (lamps, *hammanim*), no other suggestion fits all or even most of the cult stands (even if we limit the definition of cult stand and do not include, for example, every 'model' in it, or objects such as *naïskoi* and jar-like 'models'; or objects from remote periods, such as Chalcolithic ossuaries). Yet, we have evidence that *some* cult stands were used for libation, others to support bowls/basins in which some substances or objects were placed. Signs of burning indicate that some stands were used as altars (they support a heightened area for offering), most likely for burning incense. One cannot say that cultic stands are completely non-utilitarian objects; nor can they be seen as multi-purpose objects, in the sense that the same cult stand was used for many functions.

We follow Frevel in defining cult stands as votive objects and Yavneh proves this function. The Yavneh cult stands were not furniture of the temple. At Yavneh, the cult stands do not have a functional use – they were not used for libation, incense burning, offering stands, pot plants, etc. Their only use was as votives, that is, objects given by worshipers to the divinities. The objects would have been placed in the temple, probably on benches before the image(s) of the god(s).

As Frevel notes, any object can serve as a votive object – it is not the material or the shape that defines a votive object, but the fact that it was dedicated by the worshiper. There was a wide variety of votive objects, for various needs. A worshiper could offer a bowl with grain, a chalice with burning incense, an animal for sacrificing, etc., related to different traditions and events in life. In our view, most votives were not meant to represent the worshiper continuously, for a long period, in front of the god or goddess. Only a small minority of votive objects, for example those carrying inscriptions of dedication, may have had this aspect; we do not have such objects in the Yavneh repository pit. The large majority of votive objects, also what we see in the repository pit, are objects that an 'average' member in the community could afford once in a while. Their meaning came from the fact that they were dedicated to the divinity. They were thus removed from the property of the donor to that of the divinity, and by this the donor completed the cultic act. This means that the vessels did not necessarily stay a long time in front of the image(s) and could be stored and disposed of under the discretion of temple officials (or used for temple needs, for example in the case of dedication of silver). Since the objects did not belong any more to the donor, he or she had no involvement with them after the dedication. Thus, most votive objects did not have an aspect of media and were only part of a private conversation, so to speak, between the donor or family of donors and the deity.

At other sites, and when only a few cult stands are found in one context, it is often impossible to know exactly what cult stands had been used for. While the Yavneh cult stands do not seem to have any 'function' (their function was to serve as votives – the vessel itself forms the gift), at other sites cult stands were used to give additional gifts. Thus we follow Mazar in seeing most of the rectangular, decorative stands from northern Israel as altars. We think that they were incense altars, that is, the objects served for burning incense (though a few were maybe used for libation). The donor offered the object and the incense to please a divinity. Usually, the object was not used continuously and was not furniture in a temple. Yet, in a few cases of exceptionally large cult stands, perhaps they could also be donated as objects and used (like temple furniture) several times.

The votive objects from the Yavneh pit, therefore, did not have the aim of representing continuously the worshiper in front of the divinity. Hence, we came to the conclusion (reached also on the basis of the icono-

graphical study) that the figures on the cult stands do not represent worshipers (they are not a sort of self-representation of donors), but deities – in the case of Yavneh, mainly a goddess. The figures were an additional component, not a primary requirement for these votive objects (at least 20 cult stands lack figurative art).

We do not have data on the temple from which the votives originated. It could have been located nearby on the ‘Temple Hill’, or in the city of Yavneh. It could be dedicated to a god, to a goddess, or to both (as a couple – a god and his consort). The cult stands’ figurative art represents mainly female figures and attributes connected to a goddess. Thus, several scholars would see here evidence that the temple and these votives were dedicated to a goddess. However, following this logic would mean that all the cult places where such cult stands have been found belonged to goddesses. We lack ‘male versions’ of such cult stands, but it is inconceivable that the (male) gods were neglected by worshipers. Our suggestion is that the repository pit represented a temple of a god, who naturally had a consort. The objects given to this temple were perhaps not separated on a gender basis – these are not votive objects dedicated only by women to a goddess, but votive objects given by the population as a whole to the divinities.

Although we can only guess, it is likely that men, who had the ruling position in the cult, decided about the ‘fashion’ of such objects (potters in Iron Age II were probably also male) and that they usually gave the donations. If so, the donors, like most men today, preferred an image of a naked lady and may have assumed that god had similar preferences. The same stand could hold 2-3 similar female figures. Either they portray several consorts, or the same goddess. The family of the gods was modeled after the family of men and rich men could have several wives. The goddess was offered to the god in erotic composition, so there was no need to portray her with crowns and attributes held in her hands. Women could also join the offering or give such cult stands, since the stands represented the common order in the world of the gods, which both men and women accepted as the natural order. It is possible that in a period that saw a growing tendency to avoid anthropomorphic representation of gods, worshipers did not make copies of images of the main god, yet still grasped the making of copies of goddesses as legitimate. After all, in small figurines of the Iron Age from Israel/Palestine we also see predominantly female figures; and according to the Bible the Jerusalem Temple held some image (though vaguely termed) of Asherah, but not of Yahweh.

12.2. YAVNEH AND PHILISTINE DEITIES

I have chosen not to treat in the conclusions the theme of Philistine religion for several reasons. First, this issue has been dealt with by Irit Ziffer (Chapter 5 above; the following lines reflect only my personal views). Second, we lack inside written sources on the Philistines and have but few external sources – mainly biblical – which are denigrating, not accurately describing Philistine religion. They do not permit a historically reliable reconstruction of Philistine religion, and nothing was added since the thorough summary of Machinist (2000; cf. Ehrlich 2008).

When we move to archaeological finds, the Yavneh finds have crucial importance, but do not solve complex questions that the biblical sources on Philistia arise. We have mute objects, which do not tell us much about ideology and beliefs. I still think that Hawkes (1954: 161-162) got it right in his ladder, putting the world of ideas – in his words, “religious institutions and spiritual life” – at the top end, far from the reach of the humble tools of archaeology. True, there have been boastful claims to the contrary by ‘new archaeologists’. When one carefully reads them, it is plain that none managed to climb Hawkes’ ladder. In a famous article, Binford (1962) divides finds into categories of “technomic” (“having primary functional context in coping directly with the physical environment” – belonging to a technological subsystem); “sociotechnic” (having primary functional context in the social subsystem, like a king’s crown or a warrior stick) and “ideotechnic” artifacts (having a primary functional context in the “ideological component” related to “ideological rationalization”, with examples being figures of deities or clan symbols). While, he says, we can easily explain “technomic” objects, the other two categories are difficult, but can be reached – if anthropologists will first find the theory to handle them. What he fails to explain is how to ascribe objects to each subsystem – how do we know that a certain object is a king’s crown, unless, when we have historical evidence; or when we compare the form to kings’ crowns from later periods, assuming mankind was not fundamentally different from one period or culture to another – a notion that Binford abhors. In fact, Binford’s subsystems are just another typology, no less arbitrary or fundamentally different than the old typologies of culture-historians. Without noticing it, Binford paraphrased the ladder of Hawkes, only using other words.

Post-processual archaeologists returned once more to history as a legitimate mode of explaining and there is much good in symbolic, cognitive, post-colonial, neo-Marxist, symmetric (etc.) archaeologies. Yet, beyond the truism that even humble objects *can reflect something* about ideology and ideas, can we really read the mind of the ancients and restore ancient ideologies from material finds alone? Often, we reach only ‘low levels’ that border the

mundane. When we talk about ideologies in our times, we mean the high ‘isms’ – be it Marxism, Capitalism, Hinduism or Buddhism – very deep worlds of belief indeed. I honestly think that Bronze and Iron Age Near Eastern people had complex worlds of belief, much like ours. However, can archaeologists fish out such ideologies from material objects? Discussion of ideology must involve its dialectics. Ideology can be used to hide truths and in such cases, if people have an ideology about something it means that they lack it, not that they have it. So when we see objects that seem homogenous, simple, without vast differences of wealth, we do not know if these objects express an ideology related to simplicity and equality; or a situation where the society was ‘simple’ and ‘equal’ (relatively so, of course). If a study that pertains to bring back to life an ideology from the material past ends up with simplicity, or with avoiding the use of paint on certain pottery vessels, it is a very limited portion of ideology. Often such studies involve interpretation of written sources – it is actually the written sources that usually prompt the questions of research, rather than the archaeological finds (for further discussion of ideology in the context of archaeology in Israel/Palestine, see especially Faust 2004; Bunimovitz and Faust 2003; Faust and Bunimovitz 2008).

Returning to Philistine religion, the recently found Ekron inscription is a good test case. Reading it we were suddenly faced with a completely ‘new’ goddess, never heard of before in Philistia – problematic also outside Philistia and not mentioned in biblical sources (Gitin, Dothan and Naveh 1997; Schäfer-Lichtenberger 2000). No wise archaeologist managed to identify such a goddess from the humble remains found in Philistia before the inscription was discovered. Yet, many learned articles have seen light (and continue to see light) based on small Philistine figurines, with far-reaching conclusions about Philistine goddesses. Often we read in such studies a lot about fertility and “mother goddesses” as cornerstones of Philistine religion (incidentally, perhaps tellingly, nobody speaks about “father gods”). With some imagination, any figurine can be identified with almost any goddess known from written sources: Astarte, Asherah, Kubaba, Gaia – the Philistines passed several lands and were in touch with several cultures, so anything seems to go – but does it advance our understanding of Philistine religion?

At this stage we cannot identify the divinity or divinities represented by the human figures on the Yavneh cult stands. We also lack clear proof about the identity of the gods or goddesses worshiped in the temple, where the objects have been offered. There are several candidates, but no clear answer.

12.3. REPOSITORY PIT – FAVISSA – GENIZAH

The last issue to be discussed regards the definition of the entire assemblage of finds. How do we know that this was a repository pit of votive objects from a temple, and if so, can we call it a *favissa* or a *genizah*?

Looking in vain for a theoretical study in this field, I found that Osborne (2004: 2-3) thinks that the field was neglected until cognitive archaeology appeared. In fact, he says that cognitive archaeology neglected this field, too, but it will surely bring the answers in due course. As it happens, I did not find answers there. But many studies that deal with written sources and archaeological finds on votives are available.

1. *Ritual burial* was a common custom in the ancient Near East, starting perhaps as early as the Pre-Pottery Neolithic period in the seventh millennium BCE (thus Garfinkel 1994). Not just votive objects were buried, but also cult images in order to protect them from danger of looting by an enemy, or when they became worn or broken beyond repair. According to Genesis 35:4, Jacob hid under the oak near Shechem “all the foreign gods that they (his household members) had and the rings that were in their ears” (see Keel 1973). In Mesopotamia, images that were damaged or desecrated could be stored away or hidden in the hope of future restoration. Images that were beyond repair were thrown into rivers in a ceremony that symbolized returning them to the god Ea (Hurowitz 2003; cf. Ussishkin 1970; cf. Pedley 1971: 40). From later times, 1 Maccabees (4:44-46) mentions an interesting case of the Jerusalem altar that was desecrated: “they discussed what to do with the altar of burnt offering, which was profaned, and rightly decided to demolish it, for fear it might become a standing reproach to them because it had been defiled by the gentiles. They therefore pulled down the altar, and stored away the stones in a fitting place on the temple hill, until a prophet should arise who could be consulted about them.” The place of disposal was not secretive, but right on the Temple Mount. I thank Uza Zevulun for drawing my attention to this text.

Even entire temples could be religiously ‘de-commissioned’ by burial. Cases of temples buried on purpose are known from very early periods. A building from the Pre-Pottery Neolithic A period (ninth millennium BCE) at Göbekli Tepe (Turkey) was intentionally buried under a deep fill of earth (Schmidt 1998; Schmidt 2001: 46). At Nuzi, ‘Ishtar’ Temple A, dated around the 14th century BCE, was perhaps dismantled or abandoned rather than pillaged by enemies. The temple was covered by an earth fill and a pavement was laid above it. Other sites possibly

exhibiting such burials of temples are Mari, Tello, Uruk, Tell Chuera and Tell Brak (Bjorkman 1999, with references). Proof and reasons for such burial of temples in Mesopotamia remain elusive, though.

Much closer in time and place, the temple at Arad seems to have been intentionally ‘cancelled’. I will not discuss the possible relations to the biblical reforms of Hezekiah and/or Josiah and the exact date and stratigraphy (was the temple cancelled in level VIII or VII, and when exactly). There are various suggestions (see Na’aman 1999: 406-408; 2002; Fried 2002; Knauf 2005; Münnich 2004; Uehlinger 2005; Edelman 2008: 406-413; for the pottery assemblages, see Singer-Avitz 2002), but the main archaeological facts seem to be clear (Herzog 2001). Mainly, the temple was cancelled on purpose and not reconstructed: its upper walls were dismantled; the two incense altars were carefully buried in a pit, placed on their sides; a standing stone was also laid on its side; some installation on top of the large animal offering altar was perhaps dismantled and the temple was cleaned of other cultic items. The temple was not destroyed by fire, but covered by an earth fill and the floors of the next stratum (Str. VII, according to Herzog) were built above the fill (Herzog 1984: 19, 22; Herzog 2001; 2002; 2006; 2009; Rainey 1994; Dever 1987: 222-225). Sometimes it seems that sacredness of a temple site was remembered and so its area was left open and not covered by new buildings, such as in the case of Megiddo (Ussishkin 1989: 166-170). There are various other sites with alleged cancelled temples or shrines, but the data are far from conclusive (see Edelman 2008), hence, I will not list them here.

At Tel Beer Sheba, we have evidence for the dismantling of a large animal offering altar – here without any respect for its former sacred status. Most of the stones were used as building material in one house of level II; one ‘horn’ was cut, probably since it did not fit the stone’s humble new position in an entrance. Other stones were found in the glacis construction outside the city, still bearing signs of burning (Herzog 2006, with more references).

2. The custom of *dedicating objects to the gods* is a world-wide one. As Barker and Rasmussen (1998: 224) noted wryly, “no one should approach the gods empty handed”. Votives could include any kind of object:

“To Glaukos, Nereus and Melikertes ... and to the Samothracian gods, I, Lucillus, saved from the deep, offer these locks clipped from my head, for I have nothing else” (Lucian 6, 164, quoted in Turfa 2006: 91).

In classical periods votives of many forms are widely common, in many kinds of contexts (temples, caves, springs, etc.) and are given to almost all the gods, often placed in pits but at times near a *temenos* wall, an altar, etc. They are not part of a temple’s cult equipment, but objects given by private people, usually given after the god intervened and helped, as token of gratitude (in Egypt, the donations are usually given in anticipation of help, Pinch 1993: 353). These objects are never to be used again by mortal hands after their dedication; often there is clear evidence for intentional mutilation or ‘cancellation’ so that the objects will never be used again. The most common votives are ceramic vessels, usually bought at the same place of offering. The precise reasons for a particular offering are generally unknown; but from inscriptions we know that donors had been seeking help in cases of illness or birth, or looking for the protection of a child, military and political favors, etc. (Turfa 2006: 91-96, 103, 106; see also Linders and Nordquist 1987). Pits with votives, often called *favissae* by archaeologists, are also found in Israel/Palestine since the Persian period (Lipiński 2003: 300-305; Stern 2001), but the custom of offering as well as burying votives must have been much older.

Votives placed in sanctuaries by worshipers were removed after a lapse of time and buried in temple precincts or in nearby pits, to make room for new offerings. They could not be thrown out as ordinary refuse, however, because they had been given to the gods and hence had become property of the gods and acquired a sacred status on account of being deposited in the temple (in Greece, taking out of a temple any object that was part of the ceremonies was forbidden). Ritual burial was meant to ensure that the votives would not be used by mortal hands, and this is possibly also the reason why such votives were often broken on purpose (Lipiński 2003: 301). Cult statues and statues of emperors were sometimes mutilated to annul their powers (Nylander 1980; Stewart 1999; Varner 2004; for the motif of body mutilation in biblical stories on the Philistines see Dothan and Cohn 2004: 64-65). Burial or annulment by other means was also the fate of damaged temple paraphernalia which could no longer serve in the cult. Like votive objects, the various tools and furniture of the temple were regarded as the gods’ property; if broken or damaged, they could not be used in ‘secular’ contexts without risking divine wrath. Hittite magical and oracular texts record disposal of damaged cult objects by burial, sealed in clay jars or by incineration (Alaura 2001: 6-7).

Evidence for votive objects in the Hebrew Bible is very limited. Perhaps this is so, since the Bible’s main interest is in the functioning of one central temple and in acts of kings and ‘nations’, rather than acts of individuals. To be sure, animal sacrifices are well detailed, and we hear about vows – “conditional promises to God, to be

fulfilled only when and if God answers the petitioner's request" (Cartledge 1992: 12; see also Levine 1999). These involve offerings of various sorts, usually proportional to the request: one praying for a child could offer the child to the temple (1 Samuel 1:11); one asking a good harvest could offer grain, etc. A few cases show that booty was dedicated as thanksgiving to God (Numbers 31:50-53; cf. Joshua 6:19) (Frevel 2008: 26-28). Solomon gave booty to the Temple (1 Kings 7:51). Frevel (2008: 27) rightly notes that this does not necessarily mean votive offering, since the booty is given to the treasury of the temple and not necessarily presented before God. However, we do not know if the booty was presented to the Lord before being placed in the treasuries. Since the temple's property was also the king's property, it may well be that Solomon did offer these objects as gift to Yahweh and if so, they may be regarded as votives. "Votive offerings (material sacrifice) such as jewellery, vessels and figurines are not present in the Bible" (Frevel 2008: 27).

3. *Archaeological evidence for votive offerings found in repository pits* is a rare find, since the pits are often small, located in open areas outside walled settlements and buried underground without large-scale construction to indicate their location. Many times interpretations given by archaeologists are doubtful, since the intentions are not found, only the objects. Still, some evidence exists.

Two Middle Bronze Age *favissae* from Ebla in Syria were studied by Marchetti and Nigro (1997). They were in the precinct of a temple dedicated to Ishtar. In the open area near the temples were two dog burials, sheep burials, burials of heads of humans and goats and statues, as well as pits (also called *bothroi* by the two authors) with votive objects and food offerings (Marchetti and Nigro 1997: 5). Two other, slightly later cisterns were defined as votive cisterns, since they were found filled with votive offerings and ritual objects. Their depth is 10-11 m reaching virgin rock. After the use of the pits ceased, the area was covered and marked by limestone boulders. According to Marchetti and Nigro the use of each *favissa* was of long duration, the pits having perhaps been opened and closed several times. Later there were numerous smaller pits with stones, sherds and some miniature vessels. Favissa F5328 was full of material thrown into it during ritual practices, with three distinct layers separated by fills. In the lowest layer were small jars, probably food offerings found in gray earth rich in charcoal and ash. The jars were mostly whole, that is, placed inside the pit. A second layer contained broken objects and animal bones. The uppermost layer contained c. 100 bowls and small vessels with traces of burnt offerings, including dog and goat bones. This was sealed by sterile earth brought from outside the city (Marchetti and Nigro 1997: 5-7, Fig. 5). The second and largest cistern F5238 also showed several layers. At the bottom, a cone-like pile of broken vessels thrown into the cistern, mostly jars, was found. Above it was a layer of grey earth with scattered pottery and other finds. This was sealed by a sterile layer of earth. Then grey earth with ashes, charcoal, burnt animal bones and broken vessels was found, with some 200 intact and 100 smashed items. In both *favissae* the majority of the finds were ceramic vessels. The finds included also fenestrated high-footed chalices or incense burners, intentionally broken (Marchetti and Nigro 1997: 13, 18-19, Figs. 6:16; 7:33-34; 10:21-22), miniature jars with bird figurines (ibid.: 17-18, Fig. 9; Pinnock 2000), metal snakes, beads, furniture inlays and clay figurines. Although the pits are termed *favissae*, Marchetti and Nigro (1997: 16, 31) conclude that at least the jars with food are not personal offerings, but remains of cultic consumption; other finds are regarded as offerings, and yet others may have been old furniture from the temple having got out of use. Marchetti and Nigro (1997: 34-37, with references) compare the Ebla *favissae* to other temple sites with cultic burials from the Bronze Age: Byblos (buried offerings); MB age Nahariyah and Giv'at Sharet (with scattered objects, not in pits); Megiddo area BB (objects in temple rooms); Avaris in Egypt (pits with offerings and burnt animal bones). Many more sites with pits related to temples can be added (e.g., Nuzi, Bjorkman 1999: 105, 107-110).

In Egypt, Pinch collected data about offerings for Hathor from several temples. While by no means certain, it seems that during the New Kingdom period small offerings were produced in temple or official workshops and – at least in some large temples – sold directly by the temple to the worshipers. Worshipers may have donated something (e.g., grains) and in return received a small object to be dedicated to the temple. Maybe donors could choose from a (quite limited) set of votives; the variations in types and qualities of the objects can be explained as fitting a scale of donations (Pinch 1993: 329, 331-2). It does not seem that donors produced the objects themselves, even when they are simple and crudely fashioned, because they are quite homogeneous; moreover, the manufacturing process may have involved rituals, which required special expertise (Pinch 1993: 330, 332). However, written sources and pictorial evidence showing votive objects are pretty much absent from the record – as against depictions of prayers, offering libations, sacrifices, food and incense etc. There is actually no good explanation for this absence (for some suggestions, see Pinch 1993: 333-336). Since in Egypt access to the inner parts of the temples was often limited, perhaps votive objects were left in outer courts, then taken by priests and placed before the deity (Pinch 1993: 338). While there have been other views, Pinch (1993: 141) believes that the objects studied by her were not broken on purpose. She rightly warns that the small offerings are not good indicators for the social and economic

status of donors, since donations were often set by customs, not by mere wealth or status (Pinch 1993: 344). If the offerings were certainly not unofficial, most were not highly valuable; they had a symbolic rather than an economic value (Pinch 1993: 345, 355; of course, offerings to major temples were often economically significant).

4. In *Israel/Palestine*, evidence for repository pits is limited and often the remains are not well preserved or can be interpreted in more than one way. We will present some more clear examples, not all the cases for which the term *favissa* has been employed. An example variously interpreted in relation to cult is Jerusalem Cave I. Called *favissa* by Kenyon (who wrongly assumed that there was a shrine nearby), it was also explained as a cult cave, a site of foreign or forbidden cult, a place of popular religion, and so on (e.g., Zevit 2001: 206-210; Steiner 1997; Vriezen 2001: 50 n. 20; Moorey 2003: 52-55, with references). In my view (already expressed in Kletter 1996: 59, 63), this cave was a place of secondary storage; it has no room inside for cultic rituals and no evidence that any had ever taken place there. Very few objects in the entire assemblage from the cave relate to cult; their original places of use are unknown. Therefore, we should not ascribe them to any particular form of cult (popular, official, foreign, forbidden, etc.). The other vessels do not show evidence of intentional breakage or cultic use (e.g., signs of burning related to incense).

The excavators of the Fosse Temple of Late Bronze Lachish noted many small pits from several phases, located near the temple, which they defined as refuse pits (Tufnell, Inge and Harding 1940: 43-45). However, they also noticed that there were many valuables in the later pits, which they attributed to “a general degradation of the temple’s management” (Tufnell, Inge and Harding 1940: 44). A much more likely interpretation is that these pits were not refuse pits filled by careless priests, but repository pits of votive objects.

Aharoni identified a shrine with cultic finds in level V of the early Iron Age II at Lachish (Aharoni 1975: 12). If Ussishkin (2003: 211) is correct, the cult objects came from a pit dating to Stratum IV. Perhaps it was a repository pit, but this is by no means certain.

At Tel Hadid, not far from Yavneh, pottery vessels were found in a shallow depression c. 10 x 12 m in the rock (Locus 1082), dated to the early Iron Age II period. The finds in this area included mainly chalices, but also bowls, juglets, lamp, a few cooking pots, two zoomorphic vessels, two figurines, a fragment of a fenestrated stand and several other small finds. The excavator suggested that this assemblage was a *favissa* – but that the vessels could also have reached the place during the filling of earth for terraces (Brand 1998: 5-27). The interpretation as a *favissa* is not secure; the preliminary report does not mention remains of burning on the vessels and it seems that they have none. It is not certain that the vessels were buried on purpose, as there are no signs of a pit, only a shallow depression in the rock.

Nadelman (1991-2) interpreted one locus (6015) from Jerusalem as a hewn shaft burial, which was reused later as a *favissa*. This interpretation was based on the vessels alone and is, therefore, not certain.

In the Philistine temple of Tell Qasile, some of the cult objects were found in a pit or *favissa*, perhaps cut when temple 200 went out of use; but again this is not completely clear (Locus 125; Mazar 1980: 24-25, 73),

An interesting and a good case for a repository pit – though not recognized as such by the excavators – is the assemblage found at ‘En Hazeva. It is a cultic assemblage, which the excavators interpreted as part of a shrine or temple outside the fortress; but the evidence for walls is flimsy. The objects are broken and they include mainly pottery vessels (Cohen and Yisrael 1995; Beck 2002: 447-459; S. Ben-Arieh, personal communication). Although some 200 years later in date than the Yavneh pit and belonging to another cultural milieu (Edomite, or call it local if this is preferred), the two assemblages show good comparisons that strengthen their interpretation as repository pits. At Yavneh, as well as at ‘En Hazeva, there are objects used most likely for burning incense – and a variety of objects, some of clear cultic nature, others looking like regular pottery vessels. The context suggests that the objects are all related to cult and that most, if not all of these objects, are votives. The jar figures at Horvat Qitmit and ‘En Hazeva are not divine images, but most likely represent worshipers.¹

5. In the *Aegean world* and in *Cyprus* we find sacrificial pits or *bothroi* – stone lined or clay lined pits often found filled with ash (and other finds) that may indicate rituals with fire (Hutchinson 1935; Strasser 1999; Coldstream 2003: 324; Ulbrich 2009). *Bothroi* are mentioned several times by Homer. In *Odyssey* 11:20, the term means a sacrificial pit that Odysseus digs in order to make sacrifices, not in any proximity to a temple. The sacrifices include a sheep, honey and wine and are made for the dead and as means of communication with their souls – bringing them up so that he can talk to them. The dead souls were living in an underworld, though the latter’s exact geography was vague (on Greek conceptions of Hades see Vermeule 1979: 33-41; Garland 2001: 48-60; Poortman 1994). Archaeologists have called hundreds of various pits *bothroi* with a wide range of different interpretations,

¹ *Favissae* with finds seem to exist in the area of the Middle Bronze II temple at Tel Haror (not yet fully published, see Klenck 2002).

from ovens to storage places, refuse pits or places related to ‘sacred ash’ (Strasser 1999; Lindström, personal communication). In any case, *bothroi* as used in the written sources are not places for the final burial of votive objects.

By the late Geometric period, votive donations were very common in Greece. Coldstream (2003: 327, 331) even speaks about “an overflow of votive objects”, starting in the 8th century or rather re-starting, as the custom had already existed during the Bronze Age. The votives are sometimes found near benches in the temples, on which they probably stood (for example in the Heraion at Delos, Coldstream 2003: 321). They include predominantly pottery, mostly libation vessels (left empty after the libation was poured), but also trays, presumably for fruits. The vessels are often broken, perhaps on purpose to prevent re-use “by mortal hands” (Coldstream 2003: 332). Most vessels have the same shapes as daily vessels. In the Archaic age miniatures were common votive objects. Also human (male and female) and zoomorphic figurines served as votives; various valuables (pins, fibulae and jewels) found in temples both of male and mainly female deities; as well as bronze tripod cauldrons (Coldstream 2003: 332-338; van Straten 1992; Simon 1997). Around 700 BCE the Samians erected a small treasury near the temple for votives (Coldstream 2003: 327).

6. In the Roman period, we find the Latin term *favissa*, in relation to the Capitol Hill in Rome. It means chambers cut in the rock near the temple, mentioned by Varro in the 1st century CE and by later authors commenting on him like Gellius. The subterranean chambers, rooms or cisterns, were used to store statues of gods that had gone out of use, as well as old votive objects. The word *favissa* may originate from *fovea*, “hole, pit”. But there is no evidence that rituals took place in relation to the Capitol Hill (Lindström, personal communication; Fiedler 2005: 96, n. 3; Turfa 2006: 91). Archaeologists have made great use of the term *favissa* for all kinds of cultic assemblages, while a stricter use would limit it to underground storage places of votive objects near/in temples.

In the temple of *Liber Pater* in Apulum (Romania) a series of *favissae* and other deposits was excavated since 1989. Five pits are reported, which served two purposes, for the disposal of large quantities of objects or for sacrifices. The *favissae* involved complex ritual activities, including lighting fire above the filled pit. Some pits, although contemporary and from the same temple, contained different assemblages and had different forms. It seems that some types of objects were broken when deposited, including complete pots with their contents broken with the help of stones after being deposited in the pit; while other objects were left intact. The *favissae* also included building material and fragments of statues – perhaps some fragments of statues only were selected for burial, instead of depositing all the fragments. The building material may have originated from dismantling or rebuilding in the temple area.

Ian Haynes defines *favissae* as “repositories into which cult material is deposited at the end of its working life”, noting that this definition follows the common archaeological use of this term. Fiedler, member of the same project, defines “cult pits” (*Kultgruben*) as pits where sacrifices and votives are placed in primary context; and “votive pits” (*Votivgruben*) as pits where material that originated from the temple is placed in a secondary context. In votive pits the objects when placed were already out of use. Yavneh fits his definition of a “votive pit”, but in many places it would be very difficult to distinguish between the two categories. Fiedler avoids the term *favissa* since in his view it does not fit the evidence at Apulum. He speaks about two modes of offering, collective (made by many people at the same time) and private (made by individuals at different times) (Fiedler 2005: 96 n. 3, 120-124; <http://www.bbk.ac.uk/hca/staff/haynes/favissae.htm>; and see also Lindström 2006, for Baktria). In Italy, damaged architectural decorations of temples were often intentionally buried, sometimes inside the temple precincts (Glinister 2000).

7. In the Islamic world, a similar solution was adopted for *disposal*, by burial or storage in the mosque, of *sacred texts* which could no longer be used (being worn, torn, etc.). Such a collection of sacred books and documents in Islam was discovered in the late 19th century CE in the Great Mosque in Damascus, where a building had been erected for the collection of worn out or defiled written material. Literary evidence from the 17th-18th centuries CE about another collection that has not survived, relates that in the Late Medieval period crates were placed in the back of the Damascus mosque for collecting written material. Amulets were placed inside the crates to protect the holy writings against reptiles, insects and rodents (Sadan 1997: 9-10; Sadan 2000: 183).

Jews living in the Muslim world adopted a similar solution. They would remove any writing in Hebrew script to a built-in storage room – as in the *genizah* of the Ibn Ezra synagogue in Old Cairo (Sadan 2000: 184; Goitein 1967-1993; Gil 2001; for an extensive bibliography, see the Cambridge University *Genizah* website at <http://www.lib.cam.ac.uk/Taylor-Schechter/Bibliography.html>). This was a temporary place, since the texts would later be taken for burial to a cemetery, which only in this case did not happen. Another *genizah* has indeed been

found in Cairo in the Basateen cemetery, where documents were buried in a pit (Nabawi Serag 1977; I thank I. Ziffer for this reference).

The relation between modern Hebrew *genizah* (as used to denote the Cairo *genizah*) and the older Hebrew term *ganzabara* (with variations) found in the books of Ezra (1:7-8; 5:17; 6:1; 7:20), Esther (3:9; 4:7), Ezekiel (27:24), 1 Chronicles (28:11) as well as in Persian period ostraca from Arad and Tel 'Ira is not clear. The earlier term *ganzabara* means roughly "treasurer" and may have been used as a place name, an administrative place for keeping texts, which could be retrieved and reused (Levenshtam 1954; Lemaire 2007: 55-56). At Elephantine, the term, which probably derives from Aramaic and perhaps from Elamite, appears in a similar sense. In Persian period texts from Persepolis *ganzabara* probably means "priests", perhaps "treasurers" who were responsible for guarding and treating cult vessels and other cult-related items and assisted in the performance of rituals. In Mandaic texts, *ganzibara* means "priests" who also served as guardians of ritual texts reserved for those deemed fit to handle them (Bowman 1970: 25-31; McEwan 1981: 35).

There are often debates among scholars about the use of the Hebrew term *genizah* for burial of texts for protection. Some employ the term for earlier periods, for example, calling Qumran cave 4 a *genizah*; while other scholars think that the term is later and should not be used unless if one can prove that exactly the same set of customs existed as with medieval *genizot*. They require proofs – that the texts originated from a temple/synagogue and that they were buried for the purpose of *genizah*. However, it is one thing (and rare enough) to find buried text(s), and quite another to prove something concerning their origin and the intentions of those who buried them. Moreover, *genizot* can be elusive not just in terminology. I have published documents from the 1950s about a plan by Dr. John Bowman (then at Leeds) with the Israel Department of Antiquities to excavate the *genizah* of the Ari synagogue in the city of Safad and two *genizot* at Mount Meiron (Kletter 2006: 284-295). The plan received the blessing of the second president of Israel, Itzhak Ben-Zvi, and was brought to the knowledge of the mayor of Safad, who was supposed to stage some road or pipe works as an excuse for an excavation near the Ari synagogue. The rather dubious data about the location of the *genizot* had come from a converted Jew living in Edinburgh, who had testified that as a small child he had seen his brothers participating in carrying sacks, which (he was told later) included texts from the Mount Meiron synagogue taken to a cave for burial. The man was supposed to arrive *incognito* to Israel, and Bowman and the Department of Antiquities had at one stage reached agreement about a fair division of finds for publication. However, the plan did not materialize.

8. Finally, there is evidence (though scant) from the ancient Near East for cult stands used as votives and even buried on intention. One Mari 'model' (M3200) was found buried in a street, perhaps on purpose (Parrot 1955: 229; Katz 2006: 138-139). At Tell el-'Umeiri in Transjordan, fragments of cult stands were found between two floors, suggesting burial on purpose (Katz 2006: 139). At Kamid el-Loz four 'models' of different forms (mostly *naïskoi*) were found around the altar in the temple, suggesting use as votive offerings (Muller 2002: 101, nos. 95-98; Katz 2006: 140, with other interpretations that are less likely). At Assur, some 'models' were found on the floor of a temple, facing the holy of holies (Katz 2006: 142).

In conclusion, based on the data summarized above, the Yavneh assemblage is best defined as a repository pit of discarded votive objects. As we have seen, there is little evidence for votive objects in biblical descriptions and perhaps this custom was not widespread in Israel and Judah; but it existed in the Aegean world, from where the Philistine originated. The finds originated from a temple situated on the same hill, or in the city. They are not related to 'popular', family or house cult, but reflect the communal cult of the Philistine people of Yavneh during the Iron Age II period. The cultic nature of some finds (cult stands, fire-pans, altars), the patterns of use (mainly the burnt remains), the fact that almost all the finds were broken, the lack of finds typical in other kinds of pits (animal bones with cutting signs in refuse pits, for example; lack of cooking wares and large storage vessels, lack of lamps) rules out a possibility that this is simply some refuse or storage pit. Though cult stands are sometimes found in 'secular' contexts, they often appear in cultic contexts. Again, no private house or even a few houses would furnish us with 119 cult stands; hence this is not a pit related to house, family or 'popular' cult. The fire-pans (Kletter and Ziffer in press) are a vessel type used for burning incense, and the type found at Yavneh has never before been found in Israel/Palestine. The altars too are evidence of cultic activities. The peculiar stratigraphy of the pit, with changes in composition between layers that are not separated by considerable lapses of time, is another indication, as well as the grey ash layer.

Since we do not know the term that the Philistines themselves used for the Yavneh repository pit, one may call it a *favissa* or a *genizah*. Although these terms are later and have slightly different meanings, the custom of 'burying' religious objects in a secluded place once they could no longer be used is very similar and without doubt an ancient one. Changes occur in form (pit, underground room, a room in a building) and contents (objects, texts,

etc.). In later periods, the *genizah* was used mainly for texts, not least to ensure that they would not fall into the hands of the uninitiated. In more ancient periods, knowledge of reading was more restricted, hence probably this danger was not so keenly felt. More relevant, since texts were less numerous, we find other objects ‘buried’, but the basic custom remained very similar. Being aware that terms like *genizah* and *favissa* are later, and especially that they have been somewhat misused by archaeologists, we have generally used the more neutral term “repository pit” throughout this volume.

We do not have in this pit any clear examples of temple furniture (such as large altars and their tools, thrones, standing stones, offering tables, etc.), neither valuables (silver pieces, broken or intact jewelry) nor cult images (whether intact or broken). Thus, the pit does not represent the full ‘inventory’ of an ancient temple. From this we may infer that the pit was not a place of protective burial of temple equipment against threat by an outside enemy. Rather, it represented a peaceful repository of offerings accumulated in the temple. The latter probably continued to function after the disposal of the objects in the repository pit. Hence, and also because of the location on top of a prominent hill, not in a secret place, we may be certain that those who performed the ritual burial were not outsiders, but locals. Most likely, the deposition was made under the orders and supervision of the temple priests and accompanied by some rituals, which we cannot reconstruct at present. The objects placed in the pit did not have great economic value and would hardly have been looted if left in a temple; most were broken, not in an act of wanton destruction but to make sure that they would not serve for any ‘profane’ use. The burial was made out of respect for the gods, since the objects had been given over to the gods and hence, acquired some holiness. They probably had to be removed from the temple in order to make space for new offerings.

The objects were disposed of by throwing into the pit, not by orderly placing inside the pit. It is hard to tell if they were broken before being taken to pit, at the edge of the pit before being thrown, or whether they broke upon impact. The fact that most of the cult stands could be restored suggests that they were whole when taken to the pit. The inability to restore some smaller finds (chalices, bowls) may be due to lack of time, space and budget only, as well as the huge number and similarity of these finds. At any rate, some finds were not broken and had remained whole. As far as the Yavneh repository pit is concerned, there is no evidence for the symbolic burial of only some parts of an object.

In my view, the grey ash in L13 and L15 is not related to a fire ritual performed inside the pit. It is possible that fire was kindled *near* the pit – we do not have evidence for that, since the original ground surface is not preserved; but fire was not kindled in the pit. We know this because the broken bowls were found completely mixed within the ash. Had fire been kindled in the pit, we should have found a relatively clean ash layer at the bottom with the bowls on top of it. One cannot light fire in a pit without first placing burning materials in it (compare the distinctive layers inside kilns, e.g., Kletter and Gorzalczany 2001). The grey ash is related to the bowls, which are so numerable in L13 and L15. Perhaps the bowls were brought whole with their contents and when thrown and broken, most of the ash dispersed around them. We have found that scrapping the blackened parts of bowls (and also of chalices) releases similar grey ‘dust’ or ash, though not in large quantities (the only other alternative is to assume that the bowls were first broken, then mixed with ash coming from some other source, and only then thrown into the pit – a less likely scenario). Though the chalices (so common in L12 and L14) had also been used for burning materials, they did not produce a similar layer of ash when thrown into the pit. This may hint that the bowls had been used with other materials than the chalices. The differences may also relate to the fuel – perhaps charcoal was used in bowls, as against wax or oils in chalices – and not necessarily to the materials donated as offering.

What period of accumulation in the temple do these finds represent? Estimation requires a chain of guesses involving many unknown factors. We can assume that Yavneh was a small town with c. 2000 inhabitants, including farmers living outside the city – certainly not much more. If a nuclear family numbered 5 persons, this would amount to roughly 400 families. Possibly, donations were offered sometimes by extended families and sometimes by nuclear families or individuals (we are not sure about actual family size, see Williamson 2004). If we assume that there were three or four major festivals (main agricultural feasts) per year, plus some minor holidays and private events requiring offering (the birth of a child, serious illness, lack of fertility, matters of impurity or the like – see the discussion by Pinch 1993: 351-352 for Egypt), an estimation of five offerings per nuclear family per year would not be exaggerated and would lead to an annual accumulation of 2000 offerings per year. These included the entire set of possible offerings – not just what the Yavneh repository pit represents, but also, for example, animal sacrifices, donation of valuables (e.g., silver pieces), and agricultural products. Biblical laws specify regularly offerings of animals, grain and incense (e.g., Leviticus 1-10; Numbers 15; see Anderson 1987; Levine 2002). If we assume (a complete guess, though) that the objects from the pit represent about a third of the general ‘set of donations’, this means that c. 600-700 vessels given to temple would finish their life in the pit each year. Based on this rate, and assuming that the repository pit held a total of 7000 objects (in the next stage of research we shall try

to estimate this more precisely), we reach the conclusion that the entire pit may roughly represent 10-12 years of accumulation of votive objects. This said, we hasten to add that the nature of votive objects could be different for any temple, based on local traditions, wealth of the population, etc. Moreover, 'technical' factors would have their say – such as the capacity of the temple storage rooms and the size of the objects.

If there is even a grain of credit in this admittedly long and somewhat crude guesswork, it would indicate that the content of the Yavneh repository pit would not have taken ages to accumulate. The need for excavating a repository pit would have been felt not every year, but perhaps once every 10 years or so – for any temple, not just at Yavneh. The implication is that such repository pits must once have been common and that what we have in front of our eyes at Yavneh is just the tip of an iceberg.

Finally, some words about the use of incense at Yavneh are in order. A major part of the finds – including the chalices, the bowls, and the clay and stone altars – is related to burning of vegetal materials (incense). That chalices were used for burning during the Late Bronze and Iron Ages is known not only from Egyptian and other pictorial representations, but also from excavated sites in Israel/Palestine, where such chalices are found with signs of burning (Fassbeck 2008). Of course, not every chalice was used for burning incense – many lack signs of burning (Zwickel 1990: 153-154, written before the new evidence became available). Chalices were not used just in temples. For example, an Egyptian representation showing the entry of 'Phoenician' ships to harbor depicts the captain of one ship offering incense with a chalice-like vessel. Perhaps the captain thanks the gods for a safe arrival, or prays for a safe journey back. Chalices were found in cargos of several ancient ships in the Mediterranean (Yoselevitch 2005: 12-16, 21-23, 33, Fig. 4; etc.). To the best of my knowledge, the study published in this volume (Namdar et al., Chapter 10) is the first chemical residue analysis of Iron Age chalices published, and it proves that the chalices were used to burn plant materials. The materials have been identified as Jasmonite and Nutmeg, but identifying the exact species of plants is yet to be achieved. Jasmonite may relate to several plants. The ones used for perfume are not native to Israel/Palestine but originate in Persia, Indonesia and China (Jasmine *grandiflorum*, *officinale* and *sambac*). A dried flower of Jasmine *grandiflorum* or *sambac* was found in a 21st dynasty tomb in Egypt. Jasmine flowers (one cannot identify exact species) appear in jewels and ornaments (Kaimmer 1984: 28, 92). Nutmeg is not mentioned in ancient Near Eastern sources. Due to the very large amounts of bowls and chalices used at Yavneh, the incense must have been available locally, or at least was not a very expensive substance. The use of plant materials in cult is not a Philistine invention. We have evidence for the cultic use of Pistacia resin in Late Bronze age Egypt, apparently imported from Canaan (Serpico and White 2000; Stern et al. 2003). Plant materials could be used not just for smell, but for hallucination.² We hope to be able to discuss the use of incense at Yavneh in more detail in the future in relation with the publication of the fire-pans, another object found in the repository pit which in our view relates to incense (Kletter and Ziffer in press).

Thus, our study is not yet finished. Still, considering that the excavation took place at the end of 2002 and that we had no budget to work on the finds during three years, in view also of the quantity of objects and the complexity of issues under discussion, we are proud to be able to publish this volume today. The hopes, the endless days (and nights) of work – and some frustrations – have all been distilled into words. They are offered, like sweet wine, to the few gods of final reports – that is, our readers.

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² It is easy to jump into exotic theories that the Yavneh finds relate to hallucinations; an oracular cult explained by comparisons to Greece, e.g., the Pythia of Delphi. Prophecy all over the ancient Near East, not just in Greece, was a patterned public performance that often involved an altered state of consciousness. The evidence for the Pythia is far from clear, and we have no proof for oracular practices at Yavneh. Finally the most important thing in prophecy is not the technique or means of achieving it, but the process of its acknowledgment as a divine message (on these subjects see Nissinen 2003; 2004; Nissinen, personal communication; Kraemer 1989; Maurizio 1995; Block 2005).

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CATALOGUE 1

THE CULT STANDS

Raz Kletter and Irit Ziffer

INTRODUCTION

The detailed catalogue of the cult stands from Yavneh is arranged by types (rectangular stands first, then elliptical stands, finally ellipto-rectangular stands). For each cult stand, the catalogue includes the following data:

- Catalogue (CAT) number. Very rarely we add unofficial nicknames given to some stands.
- Plate(s) (in this volume).
- CS (cultic stand) number, a temporary registration given to the cultic stands during pottery restoration (used also for detached figures, Catalogue 2 below)
- References to photos that appeared in earlier (preliminary) publications:
 - Kletter, R., Ziffer, I. and Zwickel, W. 2006. In the Field of the Philistines. *NEAS* 69:147-159.
 - Ziffer, I. and Kletter, R. 2007. *In the Field of the Philistines*. Tel Aviv: Eretz Israel Museum Catalogue.
- Israel Antiquities Authority (IAA) numbers. At the time of writing (2009) the complete and restored cult stands have final IAA numbers. These are given to facilitate access to the stands for future scholars.
- Category. This relates to the preservation of cult stands. The cult stands were defined by the following categories: found whole *in situ* (Whole1); found whole, but fractured and later restored (Whole2); restored from fragments spread in more than one basket (Restored); parts of stands (Part). Whole 1-2 and restored stands have at least 65% of completeness; parts have less. Parts include single fragments (Part-S) and parts restored from several fragments, usually from different baskets (Part-R).
- Size. It is always measured in centimeters; the thickness was measured at the center height of the front side (when possible). An asterisk (*) following a measure indicates an estimation, for example in cases where a stand is missing some part.
- Baskets and Locus/Loci numbers. This is noted for every fragment that has data. An asterisk (*) following a basket number means that the item from this basket was drawn and/or photographed during the excavation or immediately after it (before pottery restoration).
- Loci and circumstances of finding: here the context is summarized and also the position of finding is noted (whether the cult stand was found turned upside down, on the side, etc.).
- Ware and finish: a short description (since petrographic analysis was performed for the majority of the cult stands, Ben-Shlomo and Gorzalczy, Chapter 9 above).
- Detailed description of the stand. Here our aim is to describe the stand factually, leaving interpretation aside. In cases where identification is secure we use it for simplicity sake (e.g., lion, bull, etc.); when not we use more general terms (e.g., animal head).

Architectural terms are used without implying a direct conceptual relationship to actual buildings. When describing a cult stand as a vessel, the terms right/left (right side of front, left opening, etc.) refer to the view of the onlooker. When describing a specific figure, the terms right/left (right leg, left arm) refer to the view as if seen from the figure itself.

TYPE 1A: RECTANGULAR STANDS WITH CONCAVE ROOFS (CAT1-35)

TYPE 1A1: WITH CONCAVE ROOF AND ONE ROOF OPENING (CAT1-25)

This type is further divided into cult stands with solid front (Type 1A1a, CAT1-8) and with frontal openings (type 1A1b, CAT9-22); the front of three stands (23-25) did not survive to define the number of openings.

Stand 1

Pls. 8:1; 50.

CS no. 41; Ziffer and Kletter 2007: 30-31.

IAA no.: 2006-1025.

Category: Restored. Size length 23.7, height 18, depth 13; thickness 2.0.

Composed of baskets nos.: 7247* L13 (left lion); 7249* L13 (right lion); 7339 L15 (front upper left corner, mostly roof fragment); 7359 L15 (upper right corner of side and backside); 7372 L15 (front upper right corner).

Loci and circumstances of finding: the stand was found fragmented. The two lions were found almost complete in L13; while fragments of the upper front and roof were all found in L15.

Ware and finish: brown ware, grey core, remains of white wash and traces of red paint (especially above the right lion).

Description: a rectangular trapezoid stand with a slightly concave roof that has one elliptical, central opening. The roof is longer than the base. The backside is solid. The narrow sides are open and the front is solid. The stand rests on supportive lions, whose bodies are shaped as rounded, thick cylinders. The lions here are the best preserved of the three lion stands. The front paws of the lion protrude forward, probably having in origin round claws (now mostly missing). The heads are rounded, with small, applied pointed ears at the back of the head and round pellet eyes applied on the top of the heads. The contour of the eyes is incised. The nostrils are punctured. The mouths are shown wide open, with long tongues made of clay coils that hang outside and bent down. The tongues are framed by four large pointed fangs. While the potter perhaps did not show 'realistic lions', we are not certain that this was his goal; his treatment shows considerable skill, managing to express their powerfulness. The front is framed at the upper edge by an applied ridge of deeply incised rope pattern, topped by a row of small knobs.

Stand 2

Pl. 41:1; 51.

CS no. 8; Kletter, Ziffer and Zwickel 2006: 153 bottom; Ziffer and Kletter 2007: 29.

IAA no.: 2006-992.

Form: Rectangular stand with concave roof that has one central opening.

Category: Whole 2. Size: length 25.5, height 18.2, depth 13; thickness 2.5.

Composed of baskets nos.: 7180* L12

Locus and circumstances of finding: L12. The stand was found intact but fractured in antiquity into several large fragments. It was found in the pit with the front facing down, near the northern edge.

Ware and finish: brown ware, dark grey core, light brown encrustation.

Description: a trapezoid rectangular stand with a concave roof that has one rounded, central opening. The roof is longer than the base. The narrow sides are open and the back and front sides are solid. A decoration zone at the top of the front consists of a lower ridge with incised rope pattern, and an upper row of knobs along the edge of the roof. The stand rests on two supportive lions, whose bodies are shaped as thick cylinders of clay that connect the front and back walls of the stand. The front paws of the lions protrude forward, with four round claws shown in each foot (partially worn). The heads of the lions are rounded; the eyes were made as applied pellets of clay, with smaller pellets that depict the ears behind them. The pupils were marked by punctures. The nostrils are marked by deep punctures. The open mouth reveals four fangs. A long tongue hangs outside and bends down (only part of it survived in the left lion).

Stand 3

Pls. 39:4; 53.

CS no. 9; Ziffer and Kletter 2007: 28.

IAA no.: 2006-993.

Category: Whole 1. Size: length 24.3, height 17.8, depth 11.7; thickness 2.6.

Composed of baskets nos.: L8 (left corner of front and roof); 7145* L12 (most of the stand including right lion); 7098* L12 (top of head of left lion, without physical connection).

Locus and circumstances of finding: L12. Almost all the stand was found intact in L12 slanting on one side. The left upper corner was broken and destroyed by the bulldozer (Pl. 39:4). As a result, some fragments were found in L8 above. A small, barely identifiable fragment of the top of a lion's head was found in L12 as well (B7098); it does not have physical connection to the stand. However, since the other similar lion stands (Stands 1-2) were found with their lions, this fragment must have belonged to the present stand.

Ware and finish: brown ware, dark grey core, traces of white wash (?), light brown encrustation.

Description: a rectangular stand with a concave roof that has one central elliptical opening. The stand is trapezoid so that the roof is longer than the basis. The entire surface is covered by encrustation. The back side is solid while the narrow sides are open. A decoration zone at the top of the front consists of a lower ridge with incised rope pattern and an upper row of knobs along the edge of the roof.

Like stands 2 above, this stand is supported by the lions, whose bodies are made of thick cylindrical coils of clay that connect the front and back sides. The necks and heads of the lions protrude from the front. The heads are rounded; the nostrils punctured, the mouth is gaping and part of the tongue survived in the right head. There are traces of eyes made of clay pellets that felled away. The front paws of the lion show four rounded claws.

Stand 4

Pl. 53:1-2.

CS no. 24.

IAA no.: 2006-1008.

Category: Restored. Size: length 23.2*, height 17, depth 18, thickness 2.3.

Composed of baskets nos.: 7201 L12 was registered during pottery mending, but this denotes another whole stand (CAT7). It could be 7102 L12, but this is only an assumption. Fortunately, the head of the animal at right was drawn during the excavation as 7112* L12.

Locus and circumstances of finding: L12; most of the stand is composed of a few large parts.

Ware and finish: brown ware, grey core, traces of white wash (?), light brown encrustation.

Description: a rectangular stand with a concave roof that has one central rounded opening. The back of the roof shows a lively play of three large lugs, which perhaps evolved from tying-beam extensions – though here there are no tying-beams. There is one rounded opening at each narrow side; the back side is solid. The front is decorated at the top by a thick ridge with incised rope pattern; above it is a row of rounded knobs. The stand had two protomes of animals at the lower corners of the front (probably bulls); but only one survived. The animal is depicted standing on two curving legs. It has no body, but a schematic cube like attachment to the stand. The head has curving horns (the left is missing); pellet eyes with punctured pupils (only the left pupil exists).

Stand 5

Pl. 53:3.

CS no. 66.

IAA no.: 2006-1050.

Category: Restored. Size: length 26, height 16.6, depth 15.4, thickness 2.1.

Composed of baskets nos.: 7128* L12 (left animal); 7251 L13 (upper front at left + part of roof+ left side part); 7268/2* L14 (right animal); 7274 L14 (right half of front with a filled hole; photographed during the excavation); 7282 L14.

Loci and circumstances of finding: L13-L14, with one L12 figure.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a rectangular stand with a concave roof that has one central rounded opening. There is one large rectangular opening at the back. A large lug protrudes backwards at the center of the back side. The roof corners were broken off, but they seem to have been extended outside perhaps. The narrow sides are open.

The front side is solid, decorated at the top by a row of knobs. Below it is a horizontal applied ridge with impressed rope pattern. Two small round holes in the front accommodated pegs for animal heads. The heads have curving horns, now broken almost completely; large ears at the sides, applied pellet eyes and punctured nostrils. The mouths are represented by horizontal incisions.

Stand 6

Pl. 54:1-3.

CS no. 74.

IAA no.: 2006-1058.

Category: Restored. Size: length 26.5, height 18.1, depth 13.3, thickness 1.7.

Composed of baskets nos.: 7408* L15 (left head of animal; during the pottery mending registered by mistake as 7108); 7421 L15 (front, right side with hole for head); 7468 L16 (left part of front with hole); 7473 L16 (left part of roof + another large fragment); 7479 L16 (right side of roof).

Loci and circumstances of finding: this stand was broken into relatively large fragments (mostly), which were dispersed in L15-L16.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a rectangular stand with a concave roof that has one central, rounded opening. The back side has one rectangular opening with rounded corner. The narrow sides are open. A row of knobs decorates the top of the

front side. Two small, round holes in the front served for insertion of bull heads (by means of pegs – remains of one peg appear in the right hole). One head survived – a bull with small, delicate horns, ears below the horns and applied pellet eyes. The muzzle is broken.

Stand 7

Pls. 41; 54:4.

CS no. 3.

IAA no.: 2006-987.

Category: Whole 2. Size: length 24.4, height 16.9, depth 14, thickness 2.5.

Composed of baskets nos.: 7201* L12.

Locus and circumstances of finding: L12, found whole but cracked. It was lying upside down at the northern edge of the pit.

Ware and finish: brown ware, grey core, traces of white wash (?), light brown encrustation.

Description: a small, rectangular stand, with a nearly straight roof that has one central, square opening with rounded corners. The roof extends out from the sides of the stand. The back is solid and the narrow sides are open. The front side lacks figurative art and is marked only by a decorative zone at its top. It consists of two ridges of impressed rope pattern. Rounded knobs are added onto the upper rope pattern.

Stand 8

Pl. 55:1.

CS no. 96.

Category: Part R. Size: length 23.8, height 18.5, depth unknown, thickness 1.6.

Composed of baskets nos.: 7215 L13 (marked during pottery mending on the front); 7348 L15 (right roof); 7438 L15 (left roof).

Locus and circumstances of finding: lower pit, L13 and L15. Only the front survives as one intact piece, with two more roof fragments.

Ware and finish: brown ware, grey core, traces of encrustation; partly burnt by fire (?).

Description: a high, rectangular stand with a concave roof that has one central opening. The surface of the stand is blackened, as if by fire. The roof opening was rounded (?). The narrow sides were open. The front is solid, with a ridge with rope decoration and a row of knobs above it.

The following stands have the same type of concave roof, but two frontal openings (Type IA1.2, CAT9-20):

Stand 9

Pl. 55:2; 56:1.

CS no. 114.

IAA no.: 2006-1686.

Category: Part R. Size: length: 22 at top, 15 at the base, height 15.9, depth unknown, thickness 2.2 cm.

Composed of baskets nos.: “7421/7241” (upper corner right with knobs; since B7241 is a juglet, it is probably B7421 L15). Note: the front was perhaps related to a back fragment, composed of baskets L13 7231; L13 7240.

Locus and circumstances of finding: not very clear, maybe L13 and L15.

Ware and finish: light brown ware, dark grey core; traces of white wash and few spots of red paint, especially beneath the animals.

Description: front of a rectangular stand with a concave roof. The roof is longer than the base. The narrow sides are open. There is a row of knobs at the top. Two small openings in the front, round-square in shape, hold heads of bulls with long necks. The heads have remains of horns and muzzles but are otherwise very broken.

Stand 10

Pl. 56:2.

CS no. 113.

IAA no.: 2006-1684.

Category: Part R. Size: length 15.5 (at bottom), height 15.8, depth unknown, thickness 2.0.

Composed of baskets nos.: L8 (left corner of front with roof); L8 (large part of front with beginning of left animal neck); 7038* L8 (right animal); 7139* L12 (left animal).

Locus and circumstances of finding: L8, with one small fragment from L12.

Ware and finish: brown clay, dark grey core, traces of white wash and red paint.

Description: a front part of a rectangular stand, with a concave roof. The roof has one central opening. The narrow sides are open. The front is decorated at the top by a row of knobs. Two small openings in the front have peeping heads of bulls with long necks. The poorly preserved heads show stumps of horns and muzzles and applied pellet eyes.

Stand 11

Pl. 57.

CS no. 11.

IAA no.: 2006-995

Category: Restored. Size: length 24, height 16, depth 13.8, thickness 2.2.

Composed of baskets nos.: three baskets were registered during the pottery mending: 7175 L12 (large back fragment); 7192 L12 (right half of roof) and 7210 L12 (position not recorded). The complete lower front was registered and drawn during the excavation as B7167* L12.

Locus and circumstances of finding: L12. The stand was broken into few large parts.

Ware and finish: brown ware, grey core, light brown encrustation. The thick grey core appears on the surface in places that were worn at the front.

Description: a rectangular stand with a concave roof that has one round, rectangular opening with rounded corners. The back side is solid. The narrow sides are open. The front has two tiny, centrally located rectangular openings, from which small bull heads protrude. Only part of the left head survived. It is very delicate, with pellet eyes and brown horns. Between the two openings is an incised tree, which survived partially. A thin horizontal ridge with a delicate rope pattern frames the upper part of the front. A row of knobs is set above it, along the entire top of the roof.

Stand 12

Pl. 58:1-2.

CS no. 103.

IAA no.: 2006-1688.

Category: Restored. Size: length 21.5, height 12.1, depth 11.3, thickness 1.7.

Composed of baskets nos.: 7372 L15 (front upper right corner); 7403 L15 (roof + entire back side); 7426 L15 (front upper left corner).

Locus and circumstances of finding: L15.

Ware and finish: brown clay, dark grey core, whitewash, light brown encrustation.

Description: a small rectangular stand with a slightly concave roof. The roof has a central opening, rectangular with rounded corners. The back side is solid. The narrow sides are open. The front has two small openings – one square and the other rounded. These once held animal heads that are now missing. A row of knobs decorates the top of the front side.

Stand 13

Pl. 58:4.

CS no. 98.

IAA no.: 2006-1687.

Category: Restored. Size: length 20+X, height 12.5, depth 12, thickness 1.8.

Composed of baskets nos.: 7131 L12 (large corner at the right back side); 7134 L12 (most of the stand including front right and center and right roof part); L12 number unknown (small part, back upper left corner).

Locus and circumstances of finding: L12.

Ware and finish: brown ware, grey core, traces of white wash (?), light brown encrustation.

Description: a rectangular stand with a slightly concave roof that has one central opening, square with rounded corners. The back side is solid; the narrow sides are open. The front side has two small square openings. The right opening still shows remains of an applied part from a neck of an animal.

Stand 14

Pls. 6:3; 59.

CS no. 40; Ziffer and Kletter 2007: 56-57.

IAA no.: 2006-1024.

Category: Restored. Size: length 33.6, height 20, depth 15.5, thickness 2.4.

Composed of baskets nos.: 7251 L13 (right corner of roof with backside); 7348 L15 (right part of tree at front); 7359 L15 (backside fragment); 7375 L15 (upper front fragment with left part of tree); 7426 L15 (right corner of roof and front).

Loci and circumstances of finding: the stand was fragmented into many pieces, but relatively few were registered. These are all from L15, except one from L13.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a large, rectangular stand with a slightly concave roof that has one large central opening, rectangular with rounded corners. The backside has one rectangular opening. The stand rests only on the two long sides (it has an 'n'-shaped section, lacking narrow walls). The top of the front side is decorated by a row of large knobs above an applied rope pattern. There are two rectangular openings at the center of the front. The part between the openings is shaped as a trapezoid, narrower at the top. This suggests that it represent a tree trunk. Two elongated appendages that descend into the openings from the top probably represent date clusters.

Stand 15

Pls. 8:2; 37:2-3; 60:1-3.

CS no. 23; Ziffer and Kletter 2007: 60, bottom.

IAA no.: 2006-1007.

Category: Whole 2 (broken only by recent damage). Size: length 24.3, height 17.9, depth 15, thickness 2.0.

Composed of baskets nos.: 7076* L12 (the entire front); 7067 L12 (back fragments).

Locus and circumstances of finding: L12. This was the first whole stand found in the excavation. It was found at the edge of the pit towards the northeast. Its back part was found first, broken and damaged by the bulldozer; at that time one could not yet realize that it belonged to an entire stand. Fortunately, the stand was lying upside down and the lower part – that is, the front – remained almost intact.

Ware and finish: brown ware, grey core, light brown encrustation.

Description: a rectangular stand with a concave roof that has one central, rounded opening. Though there is no tying-beam, the potter added a lug at the center of the back as if in continuation of a tying-beam. The back is solid while the narrow sides are open. A rope pattern with five knobs adorns the top of the front. The front has two narrow, rectangular openings. Between them is an incised tree, rather schematically. The trunk descends almost to the bottom of the front. In each opening stands a female figure with small breasts and arms that descend along the body, probably with hands on the abdomen. The short legs end in feet that protrude forward (now broken). The faces of the figures have large pellet eyes, pointed chins, pinched noses and a flat top. A flat 'turban' head dress is clear on the left head. Flanking the openings are two delicate, small bull heads with curving horns, ears and applied pellet eyes. These bull's heads are not applied on the front, but inserted by long pegs into pre-made holes in the front.

Stand 16

Pls. 9:1; 60:4; 61.

CS no. 71; Ziffer and Kletter 2007: 52.

IAA no.: 2006-1055.

Category: Restored. Size: length 27.8, height 18.6, depth 14.4, thickness 2.7.

Composed of baskets nos.: 7339/1* L15 (right figure); 7426 L15 (front, upper right fragment); 7428 L15 (front, bottom right); 7451* L16 (left figure); 7462 L16 (two fragments at the back); 7468 L16 (front upper left); 7473 L16 (front, large fragment between openings); L15 unknown basket (front bottom left fragment with legs of figure).

Note: at first, it seemed that two small busts of lions (B7035, B7037 from L7) belonged to this stand and so they appear in some photographs, until the correct figures were restored.

Loci and circumstances of finding: quite evenly distributed between L15-L16.

Ware and finish: brown clay, dark grey core, few traces of white wash, light brown encrustation.

Description: a rectangular stand with a concave roof that has one central opening, rectangular with rounded corners. The upper corners of the roof protrude slightly. The backside is solid; the narrow sides are open. The front side has two rectangular openings. Female figures stand in the openings. Their feet protrude forwards and have toes marked by incision. The legs are straight; the vulva is portrayed by puncturing (only its upper end survived in the right figure). The arms extend along the body. The breasts are small applied pellets of clay. The heads have pinched noses, pointed chins and pellet eyes. At the center of the front, at the height of the

heads of the figures, are three knobs, the central one placed slightly higher. Two knobs are placed at the far corners, just below the decoration at the top of the front side. This decoration includes a ridge with impressed rope pattern and a row of knobs above it.

Stand 17

Pl. 62:1.

CS no. 82; Ziffer and Kletter 2007: 66.

IAA no.: 2006-1066.

Category: Restored. Size: length 27.8, height 18.6, depth 14.4, thickness 2.7.

Composed of baskets nos.: 7251 L13 (two backside fragments); 7259 L13 (large part of left roof); unknown basket L15 (two fragments at front center + one at bottom left corner of the front); 7403 L15 (front-roof right corner); 7427 L15 (two pillars in openings); 7462 (small fragment of corner of left front);

Loci and circumstances of finding: the stand was fragmented and spread in L13 and L15, except one fragment that reached slightly lower (L16).

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation, few traces of red paint (?).

Description: a rectangular stand with a slightly concave roof that has one large central opening, rectangular with rounded corners. The back side is solid and the narrow sides are open. The front is solid, except two very narrow, rectangular openings placed close to the corners. Pillars with dropping leaves are placed in the openings; the leaves appear also inside the stand. A row of knobs adorns the upper side of the front. Below it there is an applied rope pattern.

Stand 18

Pl. 62:2.

CS no. 73.

IAA no.: 2006-1057.

Category: Restored. Size: length 30, height 20.7, depth 18, thickness 2.3.

Composed of baskets nos.: 7240 L13; 7251 L13 (roof, right side + large part at backside); 7259 L13 (front center at bottom, perhaps 7251); 7282 L14 (small roof part left of opening); 7308 L15 (front, left side corner+ backside at bottom); 7372 L15 (front center up); 7385 L15 (roof, left side at the back); 7403 L15 (small part on the left side); 7438 L15 (right backside corner of roof). Another basket, 7468 L16, was found registered on an adhesive paper that fell perhaps from this stand, but this is not certain.

Loci and circumstances of finding: the stand was fragmented and dispersed in many different baskets, almost all of them in L15. Two fragments reached the other side of the pit (L13). One small fragment was found higher up in L14 and one may have reached the lower L16.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation. One roof fragment (L13 B7251) is grey, as if burnt by fire on both sides after the stand was already broken.

Description: a large rectangular stand with a concave roof. The roof has one large, irregularly shaped central opening. The stand is trapezoid so the roof is longer than the base. The back side is solid; the narrow sides are open with rounded beams at bottom. The front side has two thin rectangular opening with rounded corners and slightly bulging sides. There were figures in the openings, based broken areas and small pieces left attached to the left opening. Along the top of the front runs a ridge with incised rope pattern, and a row of knobs above it.

Stand 19

Pl. 63.

CS no. 15.

IAA no.: 2006-999.

Category: Whole 2. Size: length 24.7, height 16, depth 14, thickness 1.6.

Composed of baskets nos.: 7153 L12 (position not registered); 7166/1* L12 (registered during pottery mending as 7176/1, but this is a slip of hand).

Locus and circumstances of finding: L12. The stand was found almost intact, lying upside down at the eastern edge of the pit, right next to stand no. 7166/2 (Stand 33), with the narrow side towards the edge of the pit. Only the base of the left side with the bottom of left front corner (being higher in the pit) were detached and later found (presumably slightly higher up, as B7153).

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a small rectangular stand with a slightly concave roof that has one central opening, rectangular with

rounded corners. The backside had one rectangular opening at center. The narrow sides are open. The roof is slightly concave and extends sideways. At the front there are two rectangular openings, without figures. The sole element of decoration is a row of knobs at the upper edge of the front.

Stand 20

Pl. 64:1.

CS no. 109.

Category: Part R. Size: length at base 19, height 18.3, depth unknown, thickness unknown.

Composed of baskets nos.: 7372 L15 (upper right corner, at the back side); L16 7462 (central front); 7479 L16 (front, right corner at bottom with start of figure).

Locus and circumstances of finding: L15-L16.

Ware and finish: brown ware, dark grey core, traces of white wash, light brown encrustation.

Description: front part of a rectangular stand with a concave roof. The stand is trapezoid so the roof was in origin longer than the base. The roof has one central opening. The front side survived with two rectangular openings. The openings are framed by small grooves. The right opening shows remains of a figure (broken feet and signs of break on the top), probably a standing human. The top is adorned by a row of knobs.

The following stands have each three frontal openings (Type IA1.3, CAT21-22):

Stand 21

Pl. 64:2-3.

CS no. 115.

IAA no.: 2006-1690.

Category: Restored. Size: length 23.2, height 15.8, depth 13, thickness 1.4.

Composed of baskets nos.: 7370/2 L15 (small roof fragment on the left side); 7359 L15 (upper corner at the back, right side); 7370 L15 (backward protrusion of a tying-beam).

Locus and circumstances of finding: L15.

Ware and finish: brown clay, light brown core, traces of whitewash, light grey encrustation.

Description: a small rectangular stand with a concave roof. The roof has a central irregularly-shaped opening. The narrow sides are open, with rounded beams at bottom. There is one rectangular opening at the back, off center. The front has three narrow, rectangular openings. The central opening is higher than the others. There is a row of knobs at the top of the front, with an applied rope pattern below it.

Stand 22

Pl. 65.

CS no. 75.

IAA no.: 2006-1059.

Category: Restored. Size: length 25.3, height 17.7, depth 13.3, thickness 1.4.

Composed of baskets nos.: 7256 L13 (front, right corner of roof); 7403 L15 (corner of left side and back side); 7427* L16 (left animal); 7464* L16 (front, right bottom corner with animal head; not 7465 as it was registered during pottery mending); 7479 L16 (back side fragment).

Loci and circumstances of finding: mostly L16 and few fragments L13, L15 from bottom of pit; most of this stand was broken into a few large parts.

Ware and finish: brown ware, grey core, light brown – grey encrustation.

Description: a rectangular stand with a concave roof. The roof has one central opening, rectangular with rounded corners, and slight extensions at the corners. The roof is longer than the base of the stand. The back side is solid; the narrow sides are open with rounded beams at bottom. There are three opening in the front side: two at the sides are roughly square with rounded corners; the central opening is smaller, set higher up and elliptical. This arrangement of openings is unique. Heads of bull adorn the two larger openings. The head on the left has no physical connection, but the similarity to the other head suggests that it belonged to this stand. Since the left head is very badly preserved, the description is based on the right head. It has two curving horns with ears set below them, large round pellet eyes, prominent nose and a ring of applied round pellets on the neck. The upper opening at center has only traces of a neck. It could be a much smaller bull head, but considering the size and shape of the opening, it was perhaps another animal, for example a dove.

The following cult stands are rectangular and have concave roofs, but their shape of front is unclear as they are all parts and not complete vessels (Type IA1.4, CAT23-25):

Stand 23

Pl. 66:1.

CS no. 111.

Category: Part R. Size: length 27, height 14.4, depth 14.6, thickness 2.4.

Composed of baskets nos.: L8 (right roof, large fragment); 7031 L8 (roof and a corner); 7035/2 (small front fragment); 7050 L8 (small back fragment); 7067 L12 (upper back fragment and large side fragment).

Locus and circumstances of finding: L8.

Ware and finish: brown clay, dark grey core, whitewash, light brown encrustation.

Description: a small rectangular stand with a concave roof. The roof had a central opening, rectangular with rounded corners. Most of the solid back side survived, but the front is mostly missing. The front is decorated by a row of knobs at the top. One small edge from an opening survives, suggesting two small front openings (for animal heads) in origin.

Stand 24

Pl. 66:2.

CS no. 107.

Category: Part R. Size: length 15.3+X, depth c. 12, thickness 1.6.

Composed of baskets nos.: 7153 L12 (large front fragment at the top)

Locus and circumstances of finding: L12.

Ware and finish: brown clay, dark grey core, light brown encrustation.

Description: a small rectangular stand with a concave roof, which had a central rectangular or square opening. The roof was longer than the base. The back side was solid and the narrow sides were open. Less than half of the front side survived; it shows edges of two rectangular (?) openings. A row of knobs and an impressed rope pattern decorates the top of the front.

Stand 25

Pl. 66:3.

CS no. 93.

Category: Part R. Size: length c.28, height unknown, depth 11.4, thickness 1.5.

Composed of baskets nos.: 7153 L12 (front fragments).

Locus and circumstances of finding: the stand was restored from a few medium and many small pieces. Only half of the roof and about half of the front survived, but it is enough to decide the general type. At first, it was thought to belong to CAT96; but was later found to be an independent stand.

Ware and finish: brown ware, grey core, brown encrustation.

Description: a small, delicate trapezoid rectangular stand (the roof is longer than the base). Little survives of the back side, which was solid. The narrow sides are open. It shows a concave roof that had one central opening, probably square with rounded openings. The front is decorated by knobs at the top; a ridge with rope pattern is located right beneath it. There are slight traces of attachments at the front opening, indicating that it held figures in origin. On the left side of the window there is a peeled or broken area, which may hint that a figure was also applied there to the front.

TYPE IA2: RECTANGULAR STANDS WITH CONCAVE ROOF AND TWO ROOF OPENINGS (CAT26-35)

Two cult stands of this type have solid fronts (Type IA2.1, CAT26-27):

Stand 26

Pl. 67:1-2.

CS no. 72.

IAA no.: 2006-1056.

Category: Restored. Size: length 22.7, height 15.8, depth 11.4, thickness 2.3.

Composed of baskets nos.: 7282 L14 (left roof fragment); 7308 L15 (left half of front); B7364 L15 (animal head, found during pottery washing in 2007); 7403 L15 (back side); 7382 L15 (back side); 7428 L15 (right part of

roof).

Locus and circumstances of finding: L15, except one possible fragment from L14. The stand was fragmented in various loci of L15.

Ware and finish: brown ware, grey core, many traces of white wash, light grey encrustation.

Detailed description: a small, rectangular stand with a concave roof that has two tying-beams creating two rounded openings. The roof is longer than the base. Most of the roof is solid. At the back of the roof there are three rounded, upward lugs, probably evolving out of protrusions of tying-beams. However, here they are purely decorative. The back side is solid and the narrow sides are open. A row of knobs is applied at the top edge of the front side. The front is solid except two small round holes, in which bull heads were inserted in origin. The left head has long curving horns, applied pellet eyes, ears below the horns, and an open mouth. From the right head only a stump of the neck survived.

Stand 27

Pls. 41; 42:1, 3; 43:1 right; 43:2-5; 67:3; 68.

CS no. 4; Ziffer and Kletter 2007: 53, 55.

IAA no.: 2006-988.

Category: Whole 2. Size: length 21.8, height 17.2, depth 13.4, thickness 2.0.

Composed of baskets nos.: 7209* L12.

Locus and circumstances of finding: L12. It was found intact but cracked at the northern side of the pit, near the edge, slightly tilted with the front facing northwards. When first noticed in the section between L12 and L14, it was registered under L12, but it actually lies in the area later marked as L14. The stand broke immediately after being taken out and was later restored.

Ware and finish: brown ware, grey core, white wash, light brown encrustation.

Description: a small, rectangular stand with concave roof. The roof is longer than the base and its corners have lugs that extend outwards and up. There is one central tying-beam with a similar lug protruding backwards. The back and the front sides are solid. The narrow sides have each one rectangular opening, located near the roof. The front shows at center an applied figure with thin 'legs' slightly apart, a very schematic body and two thin 'arms' that stretch horizontally to the sides. The head is 'bird' like – small, pinched, with eyes marked by applied pellets of clay. At the middle height of the front, near the corners, are round grey areas. These areas hint that the stand once had applied features there, perhaps bull heads. Touching the head of the central figure from above and stretching along the entire front is an impressed rope pattern; topped by a row of densely set knobs (some of them are restored). The corners of the rear wall protrude backwards and slightly upwards, fitting the protrusion of the central tying-beam.

The following stands have two frontal openings (Type IA2.2, CAT28-35):

Stand 28

Pls. 9:2; 69; 70:1.

CS no. 62; Ziffer and Kletter 2007: 50 upper.

IAA no.: 2006-1046.

Category: Restored. Size: length 25.6, height 17.6, depth 16.6, thickness 2.5.

Composed of baskets nos.: 7090* L12 (tiny leg fragment of left animal); 7259* L13 (most of front with left figure); Basket unknown L15 (right upper corner of front) 7359 L15; 7403 L15 (tying-beam + all the back side); 7405/3* L15 (body of right female figure); 7421 L15; 7426 L15 (left roof part); 7472* L16 (front, right corner with animal).

Loci and circumstances of finding: most of the fragments are from L15, but one large fragment is from L16 and one from L13. The one missing item from the front is the left animal, from which a tiny piece of a paw was found in L12.

Ware and finish: brown ware, grey core, light grey encrustation.

Description: a rectangular stand with a slightly concave roof that has one central opening, rectangular with rounded corners. The roof is longer than the base. The potter added a large tying-beam dividing this opening, but it has no functional meaning (since the roof is largely solid and strong enough to tie the long walls of the stand). The back side is solid and the narrow sides are open.

A row of knobs decorates the top of the front side. Two rectangular openings cut the front, filled by standing female figures. The figures have folded arms with hands on the chest and elbows at the height of the shoulders. There are applied breasts. The head survived only in the figure on the left. It has a pinched nose and

applied pellet eyes. Above the face is a piece of clay, perhaps a head dress (or just part of the upper head) that was squeezed when the figure was pushed inside the opening. This figure was slightly larger than the opening and when pushed inside, its legs became bent.

A semi-circular applied rope pattern occupies the central front, reaching to the arms of the figures. There is a worn protrusion at its center, perhaps a knob or a worn head (?).

Large applied animal protomes are located below the front openings, so the female figures are represented as standing on the animals. The protomes were applied to the front. They have legs with five claws (that survived only in one leg). The head survived only in the right protome and it is also much damaged. The mouth is gaping; the eyes are applied pellets with punctures for the pupils. There are short ears.

Stand 29

Pls. 47:3 (figure); 70:2-3.

CS no. 63; Ziffer and Kletter 2007: 50, bottom.

IAA no.: 2006-1047.

Category: Restored. Size: length 25.5, height 16.8, depth 15.4, thickness 2.1.

Composed of baskets nos.: 7240 L13 (center of front with applied ridge); 7242* L13 (right female body); 7259 L13 (tying-beam); Unknown basket L15 (left side; back side left upper corner; right front corner at bottom with legs); 7391 L15 (right part of roof); 7425* L15 (bottom front with left animal); 7426 L15 (back at bottom; right side at bottom); 7457* L16 (left female figure).

Loci and circumstances of finding: the stand was fragmented and the parts spread in L13 and L15, except one figure that reached L16.

Ware and finish: brown-orange ware, light brown encrustation.

Description: a rectangular stand with a slightly concave roof that has one central opening, square with rounded corners. The roof is longer than the base. The potter added a tying-beam dividing the opening, though it fills no functional need here. The back side is solid and the narrow sides are open.

A row of knobs frames the front at the top. The front is cut by two rectangular openings with standing female figures. Only part of the body survived from the right figure (B7242), without physical connection to the opening, so its relation to this stand is based on the similarity in form and clay to the other figure. The figures (based on the left one) have folded arms, elbows at the height of the shoulders and hands below the breasts. The legs are straight and the feet protrude forward without depiction of toes (but perhaps there were worn). The head is round, with a pinched nose and applied pellet eyes. The shoulders of the left figure are slightly wider than the opening and pushed inside so that the opening was slightly widened to accommodate the figure.

A semi-circular rope pattern occupies the center of the front, shaped as an inverted 'U' but not quite reaching to the openings.

Two lion protomes were applied to the bottom of the front, not directly below the openings, so the female figures appear as if hanging beside rather than actually standing on the neck of the lions. The right lion was badly damaged. The lions are depicted standing on legs that have 4 claws. The head of the left lion shows a gaping mouth with a tongue hanging outside; applied pellet eyes with central puncture for pupils and punctured nostrils. The muzzle is worn at the edges. There are short ears.

Stand 30

Pl. 71.

CS no. 102.

IAA no.: 2006-1689.

Category: Restored/Part-R. Size: length 21.9, height 15.3, depth 13.2, thickness 1.6.

Composed of baskets nos.: fragment found before excavation, on 9/2001 (front part); "7241/7421" (beam on narrow side, probably 7421 L15); 7277/2* L14 (right head of animal); 7348 L15 (back side); 7359 L15 (front part); 7471* L16 (left animal).

Locus and circumstances of finding: this stand was dispersed almost in the entire pit, if the registration during the pottery mending is correct. Most of it came from L15, but parts of the front were found on the surface, in L14 and in L16.

Ware and finish: brown clay, light brown core, traces of white wash and of red paint (?).

Description: a small rectangular stand with a concave roof that is mostly solid, except two narrow rounded openings divided by a tying-beam. The back side is solid; the narrow sides are open. The front side is decorated at the top by a row of knobs. There are two irregular openings – the right one rounded; the left

almost rectangular. Bull heads are placed in the openings, with long necks, small delicate horns, ears below the horns, applied pellet eyes and open mouths.

Stand 31

Pls. 10:1; 72; 73:1.

CS no. 29; Ziffer and Kletter 2007: 69.

IAA no.: 2006-1013.

Category: Restored. Size: length 23, height 16.6, depth 13.5, thickness 2.0.

Composed of baskets nos.: 7277 L14 was registered during pottery mending on the lower right corner of the front, but this is the registration of another, entire stand (CAT47); perhaps it is a slip for 7273 or 7274, both from L14; 7339 L15 (roof fragment and another part); 7391 L15 (large fragment, corner of roof); 7405/1* L15 (front, pillar between openings; during the pottery mending registered as 7397 L15, a mistake); 7426 L15 (front fragments); Unknown basket, L15 (base fragment); 7479 L16 (large corner).

Loci and circumstances of finding: the stand was broken into fragments, found in L15. One piece reached each of the following Loci: L13, L14 and L16.

Ware and finish: brown ware, grey core, light brown encrustation.

Description: The stand is pleasant to the eyes, though it has no figurative art; it is well proportioned and executed. It is a rectangular stand with a concave roof that has two openings, square with rounded corners. There are two similar openings at the back and at the front. The narrow sides are open and the beams at bottom are rounded. The sides of the stand are straight, not trapezoid, but the roof extends further on the narrow sides. The front openings are separated by a pillar with dropping, pointed leaves. Above the openings is a wide zone of decoration that extends out of the front side. It consists of two delicate rope patterns, separated by a row of knobs. The decoration continues over the corners and reaches to the opening in the narrow sides. The rope pattern continues along the entire narrow sides till the back, but on the sides it is not applied but incised on the edge of the roof slab.

Stand 32

Pl. 73:2-3.

CS no. 31.

IAA no.: 2006-1015.

Category: Restored. Size: length 28.2, height 18, depth 14.1, thickness 2.0.

Composed of baskets nos.: 7231 L13 (large side at bottom + part between openings at the front); "7277 L14" (base fragment, perhaps a slip of hand for 7273, 7274 or 7289, all of L14); 7282 L14 (upper left corner of roof and front); 7308 L15 (large fragment on narrow side); 7348 L15 (large roof fragment, right side); 7375 L15 (large part on back, at bottom); 7385 L15 (small roof fragment); 7438 L15 (roof left back corner).

Loci and circumstances of finding: the stand was broken into many fragments, dispersed in L15 with some fragment above it (L14) and opposite of it (L13).

Ware and finish: brown ware, grey core, traces of white wash, light grey encrustation.

Description: a rectangular stand with a concave roof that has two small rounded openings. It is very similar to stand 31 (above). The back has two rounded openings and the narrow sides are open. There are two square openings with rounded corners at the front. There were no figures in these openings. The decoration of the upper front consists of two ridges without rope pattern, separated by a row of knobs. The upper ridge and the knobs continue to the narrow sides.

Stand 33

Pl. 10:2.

CS no. 7.

IAA no.: 2006-991.

Category: Whole 1. Size: length 25+X, height 17, depth 14.5, thickness 2.6.

Composed of baskets nos.: 7166/2* L12.

Locus and circumstances of finding: L12. The stand was found *in situ* in one piece, tucked at the eastern edge of the pit, next to another stand (B7166/1, Stand 19). It was standing almost erect, but with a narrow side towards the edge of the pit. The upper left side of the stand was broken; the shape of the breaks indicates that the breaking is recent, as a result of the bulldozer's damage.

Ware and finish: brown ware, dark grey core, traces of white wash, light brown encrustation.

Description: a rectangular stand with a concave roof that has two large openings, square with rounded corners. The stand is well made and nicely symmetric. There are two similar but smaller openings in the back, while the narrow sides are open. The front has two elliptical openings. The only decoration exists at the top of the front, along the edge of the roof. It consists of two ridges with a row of knobs in between. The upper ridge carries a rope pattern.

Stand 34

Pl. 74:1-2.

CS no. 28.

IAA no.: 2006-1012.

Category: Restored. Size: length 24.8, height 16; depth 14.6; thickness 2.6.

Composed of baskets nos.: 7167 L12 (part between openings at the back); 7251 L13 (left part of the roof); 7391 L15 (large rear side fragment, at bottom); Unknown basket L15 (small fragment, right front); 7462 L16 (right half of roof).

Loci and circumstances of finding: this stand was completely broken, and lacks figures (therefore, the fragments were not drawn during the excavation). If the registration made during the pottery restoration is accurate, the fragments were dispersed in three loci low in the pit, with one fragment higher in L12.

Ware and finish: brown-orange ware, grey core, light grey encrustation.

Description: a rectangular stand with a concave roof that has two rounded openings. The narrow sides are open and the back side has two rounded openings. The front has two large, rounded openings. There are signs of breakage at the bottom of the openings, which may indicate figures that are now missing. The upper edge of the front is decorated by a row of knobs. The potter added knobs on the narrow sides near the front.

Stand 35

Pls. 74:3; 75:1.

CS no. 110.

Category: Part R. Size: length 14.5 base, height 16.5, depth 20.5, thickness 2.5.

Composed of baskets nos.: 7048 L8 (lower front part).

Locus and circumstances of finding: L8.

Ware and finish: brown clay, dark grey core, very badly fired, with brown encrustation outside.

Description: fragment of the front of a rectangular stand with a concave roof. The roof probably had one central tying-beam, with narrow elongated openings besides it. Most of the front survived, with two small round openings without figures.

Note: at first, another small fragment was considered as belonging to this stand, but it lacks physical connection and comes from a much lower locus (L15 7428). It may have belonged to Stand CAT20 instead.

TYPE 1B: RECTANGULAR CULT STANDS WITH STRAIGHT ROOFS (CAT36-64)

TYPE 1B1: WITH A SOLID ROOF (CAT36)

Stand 36

Pl. 75:2-3.

CS no. 67; Ziffer and Kletter 2007: 40.

IAA no.: 2006-1051.

Category: Restored. Size: length 31.5, height 21, depth 15.2, thickness 1.8.

Composed of baskets nos.: 7022/4* L7 (animal head in right frontal opening); 7330 L15 (pillar in opening of left side); 7359 L15; 7385 L15 (left roof area, marked during the pottery restoration 7885 by slip of hand); 7403 L15; 7458* L16 (pillar in opening on the right side); 7473 L16 (back part).

Loci and circumstances of finding: According to the available data the stand was found mostly in L15, with one fragment reaching L16; but the animal head was found high in L7.

Ware and finish: brown ware with a lot of chaff, grey core, light brown encrustation.

Description: a rectangular stand with a straight roof. Unlike all the other stands from Yavneh, this stand has a solid roof. On three sides the roof ends in a ridge that protrudes outside, decorated by a rope pattern, but the back side is left plain. The corners of the roof at the front rise up in the shapes of knobs or lugs. The back side is solid. The narrow sides have small rectangular openings, set almost at the top. Each of these openings is

divided at center by a pillar with dropping leaves. The leaves appear only on the outside.

The front has two rectangular openings, with double frames made of small ridges with a groove in between. A row of three large knobs adorns the front above the openings.

In the right opening a bull protome is restored. Only part of it survives in a much worn state of preservation. It has stumps of horns with ears below them. The body extends inside the stand, beyond the front wall. The animal is slanting and does seem to fit well the opening. It is also the only fragment from this stand found on the surface, so there is some uncertainty about its relation to it.

TYPE 1B2: WITH A CONSTRUCTED ROOF STRUCTURE (CAT37)

Stand 37 – ‘The Magnificent’

Pls. 11:1; 76-77; 78:1-2.

CS no. 14; Ziffer and Kletter 2007: 58-59.

IAA no.: 2006-998.

Category: Restored. Size: length 41.5, height 21.2, depth 16.3, thickness 2.1.

Composed of baskets nos.: 7022* L7 (body in right opening); 7243 L13 (part of the roof aperture); 7372 L15; 7407* L15 (front, fragment with tree); 7418 L15 (second, entire chimney, noticed in 2008); 7421 L15 (part of corner of back and right side); 7424 L15; 7462 L15 (small fragment, upper back side, see note below); 7428 L15; 7468 L16 (back side, upper left); 7469* L16 (complete female figure).

Notes: one fragment at the central top of the front was registered during pottery mending as 7472 L16, but according to the diary this is an animal (now in Stand CAT28). Another small fragment at the upper back side was registered as “7246 L15”, but 7426 is from L12, not L15, and it is not a basket of stands. It is a slip of hand from 7426 L15.

Loci and circumstances of finding: The stand was restored from many small and medium sized fragments found in L15-L16, at the bottom of the pit, with one small fragment from L13.

Michal Ben-Gal restored in the right opening the body fragment B7022* L7 – a surface find. If so, one must assume that this figure was broken before the stand was thrown down to the pit (when it was thrown, the pit was still quite empty the body could hardly reach back up on its own). This body lacks the red-slip (but this might be a result of the location near the surface). More problematic is the different proportions of this body in relation to the intact figurine at center. It is thicker and shows a narrowing (as if for a neck) at the place where widening for the arms is expected; it also stands slanting towards one edge of the opening. Therefore, the relation of this fragment to the stand remains in doubt.

Ware and finish: brown ware, grey core, light grey encrustation; the entire stand was covered by dark red slip.

Description: a large, rectangular stand with straight roof. This is one of the most beautiful stands from Yavneh, mainly thanks to its exact workmanship. The entire surface of this stand was red slipped. The almost solid roof has two round openings. These openings were in origin covered by round constructions with extended rims decorated by knobs. At present the constructions lack physical connection to the roof, which is partly restored; but there is no doubt about their relation to this stand. First, they fit no other stand at Yavneh. Second, the clay is similar and the same red slipped appears on these parts. Third, the roof of the stand shows remains of the two rounded grey areas, indicating that round constructions were once located on it. This type of roof with round constructions is unique, and one wonders about its function. The more intact ‘chimney’ has an inner diameter of 3.5 cm and a height of c. 4 cm.

The stand has rectangular openings all around it: three at the back, one at each narrow side and three at the front. The openings are places symmetrically so the back and front sides correspond to each other. The front side openings are separated by two applied trees. The left tree survived nearly intact; while from the right tree one sees only traces of the lower trunk and the edge of the branches survive. The trees are clearly dates, with incised trunks and clusters of dates below the branches. The depiction of the trees is full of life and detailed, and shows a high artistic skill. In each opening stood in origin a female figure with schematic lower bodies and hands on the



B7445: ‘Chimney of CAT37

breasts. Only the central figure (B7469) survived intact and a lower body fragment covered in red slip in the left opening (for the fragment in the right opening see above).

The central figure shows the figure with long tresses of hair falling down towards the shoulders. She seems to have an incised mouth. Her hands hold the breasts and the lower body is schematic. Above the front openings there is an applied ridge with a rope pattern alternating with knobs; this decoration continues all around the stand. Below the front windows the stand widens, creating a ledge, which also extends along the entire circumference of the stand. Each opening in the stand walls is framed by vertical ridges. Knobs were probably placed on the ridge above the center of each opening, but only one survives above the central front opening.

TYPE 1B3: WITH TWO ROOF OPENINGS (CAT38-43)

Stand 38 – ‘The Riders’

Pls. 11:2; 78:3; 79:1-2.

CS no. 59; Ziffer and Kletter 2007: 84-85.

IAA no.: 2006-1043.

Category: Restored. Size: length 27.7, height 17, depth 16.1, thickness 2.2.

Composed of baskets nos.: 7346* L15 (right side and animal); 7348 L15 (back side right upper corner); 7359 L15 (back side up, near right corner); 7385 L15 (two backside fragments); 7393* L15 (left corner part + left rider); 7421 L15 (front, large upper right corner); 7426 L15 (front bottom right corner); 7428 L15 (right side + back side corner at bottom); a piece written L12 was found on a small left upper back fragment, but without basket number; perhaps it is a wrong number.

Locus and circumstances of finding: L15.

Ware and finish: brown ware, grey core, traces of white wash, traces of red geometric painting on the front, brown encrustation.

Description: a rectangular stand with a straight roof that has one central tying-beams. A thin protrusion juts out from the back wall, as if continuing the tying-beam, but this is only a decorative application and not part of the beam itself. The corners of the roof extend outside. The back side had three elongated openings with rounded corners, not exactly symmetrical. The narrow sides have rectangular openings in the upper part.

The front is defined by ridges surrounding it. The upper ridge lacks knobs, but two knobs are placed near the upper corners beneath it. A vertical ridge (=tree?) divides the front off-center, but only a small part of it survived at bottom. Its continuation is seen from changes of color on the front. Patterns of peeled and white-washed areas at the top, on two sides of the (now missing) ridge, hint that the tree perhaps had branches here. A net pattern of red paint survived at the bottom, to the left of the ‘tree ridge’.

Near the corners stand two riders on large, hollow animal protomes. From the left rider only the body and legs survived. The legs straddle the neck of the animal. Stumps of arms remained; the arms were probably extended forward to the animal’s neck or head. A small oval opening exists in the front to the right of the rider’s body. This is part of the original opening, in which the potter placed the figures. The head of the animal is completely broken away, but part of the legs survives. The animal protome is hollow (of course, in origin this hollow was not visible). There is a very thin ridge at the top of the animal’s neck, perhaps a mane. The animal could be a lion, a horse or a bull.

The right rider and animal are similar. Here the animal retain one pellet eye (it felled after excavation) and one of the rider’s arms reach the neck of the animal. The rider lacks breasts. It has a pointed chin, applied pellet eyes and ears at the side (only one survived). The ridge on the animal’s neck is very clear. This rider was also placed in an opening, of which only narrow slots remain open besides the figures.

Stand 39 – ‘The Three Piglets’

Pls. 12:1; 79:3-4.

CS no. 27; Ziffer and Kletter 2007: 39.

IAA no.: 2006-1011.

Category: Restored. Size: length 28.5, height 19, depth 19.4, thickness 3.0.

Composed of baskets nos.: 7259 L13 (large fragment on narrow side) 7308 L15 (part between openings at the back); 7308* L15 (head of animal, left corner); 7352* L15 (fragment of upper front with head at center); 7372 L15 (large fragment on narrow side); 7421* L15 (head of animal, right corner). Note: 7348 L15 was also registered during restoration on the fragment as the head in center of front, probably a slip of hand.

Loci and circumstances of finding: the stand was broken and dispersed in the pit, but all of its registered fragments were found in L15, except one in L13. This is only expected, since L13 is roughly equivalent to L15 (check heights).

Ware and finish: massive stand, well made, brown-orange ware, grey core, light grey encrustation; perhaps traces of white wash and red paint.

Description: a rectangular stand with a straight roof that has one central tying-beam and two openings, rectangular with rounded corners. There are two openings at the back side and one very large elliptical opening at each narrow side. The front has two asymmetric openings, both rounded at bottom and rectangular on top. There are no figures in the openings. Framing the openings from above is a thin horizontal applied rope pattern. The rope pattern continues as incised lines on the narrow sides, rising up towards the heads at the corners. At the top of the front is a row of rounded knobs and three bull heads that protrude above the level of the roof: two heads in the corners and one in the middle. The heads have large ears, round noses, punctured eyes and nostrils and a mouth shaped by one puncture.

Stand 40

Pl. 12:2; 80:1-2.

CS no. 32; Ziffer and Kletter 2007: 78-79.

IAA no.: 2006-1016.

Category: Restored. Size: length 31.8, height 18.5, depth 18.4, thickness 2.8.

Composed of baskets nos.: 7228 L13 (head of animal in right opening); 7255* L13 (animal body in left opening); 7256 L13 (large base fragment); 7308 L15 (large base fragment at the back and small roof fragment at right); 7339 L15; 7359 L15 (large fragment, left side of roof); 7406 L15 (animal body in right opening); 7409 L15 (this is a mistake, since it is a pottery basket); 7462 L16 (large left front fragment).

Loci and circumstances of finding: the stand was broken into many fragments, which were disposed in L15 and L13, except one piece that reached L16.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation, few traces of red paint.

Description: a large rectangular stand with a slightly concave roof that has one central tying-beam, leaving two very large square openings with rounded corners. The roof is longer than the base. The back side has two similar large openings and the narrow sides are open. The front has two similar openings. The stand's construction appears light and airy. The upper edges of the walls of the stand along the entire circumference are decorated by rope pattern. At the front the rope pattern is intersected by nine knobs, set evenly.

Two animals stand in the front openings, both facing to the left and thus slightly breaking the exact symmetry of the stand. The tails hang down behind the bodies. The head of the right animal survived; it has very long curving horns (one survived), a cylindrical muzzle and applied pellet eyes.

Stand 41

Pl. 81.

CS no. 33.

IAA no.: 2006-1017.

Category: Restored. Size: length 25, height 15.6; depth 13.2; thickness 1.8.

Composed of baskets nos.: 7256 L13 (back fragment); 7323* L15 (left animal); 7339 L15 (back fragment); 7348 L15 (upper front); 7355* L15 (right animal); 7370/2* L15 (upper left front with animal head); 7426 L15 (small front fragment); 7450 L16 (upper right front corner with head).

Loci and circumstances of finding: this stand was broken into many fragments, dispersed over a lot of different baskets, almost all from L15. Only one fragment was found in L13 and one in L16.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a small and delicate rectangular stand with a straight roof. The roof has one central tying-beam leaving large, roughly square openings on its sides. Similar openings exist at the narrow sides and two each at the back and front sides. The front side is decorated at the top by a row of knobs. Bull heads are placed at the two upper front corners. They have applied pellet eyes, mouths marked by horizontal incision, and probably horns. The two base corners of the front are restored. In the openings are two bull heads with long necks. The heads are delicate, with long curving horns; ears below the horns, large applied pellet eyes and punctured mouth. The stand is similar to stand 40 (above).

Stand 42

Pl. 82:1.

CS no. 60.

IAA no.: 2006-1044.

Category: Restored. Size length 27, height 17.2, depth 16.8, thickness 2.2.

Composed of baskets nos.: 7179 L12 (right side); 7193 L12 (small right side at bottom); 7222 L12 (left side vertical part; this basket was registered as a zoomorphic head in the diary, so perhaps the basket number here is wrong); 7251 L13 (tying-beam + left side close to front); 7282 L14 (left side to back vertical corner); 7438 L15 (upper right corner of back). The large central front fragment at bottom was not drawn, and no number was found on it after pottery mending.

Loci and circumstances of finding: fragments from this stand were registered mainly from L12, but also one each from L13, L14 and L15.

Ware and finish: brown-orange ware, grey core, traces of white wash and red paint (?), light brown-grey encrustation.

Description: a large rectangular stand with a straight roof that has one central tying-beam. The stand is built lightly. The sides are open. There are two large rectangular openings with rounded corners at the back and front. A row of knobs adorns the top of the front. The two frontal openings are divided by a schematic pillar, with by drooping leaves at its upper corners (only the left survived, the second is restored). At the bottom corners next to the pillar are two small heads of animals, badly damaged, most likely bulls.

Stand 43

Pls. 82:2-3; 83.

CS no. 5.

IAA no.: 2006-989.

Category: Restored. Size: length 26, height 15.3, depth 17*, thickness 3.3.

Composed of baskets nos.: 7102* L12 (left half of front); 7210* L12 (right half of front); data for back side fragments was lost.

Locus and circumstances of finding: L12. The two halves of the front side where found separately add details/position.

Ware and finish: brown ware, grey core, traces of white wash (?), light brown encrustation.

Description: a very massive, rectangular stand with a straight roof. The roof has one central, very wide tying-beam. The back side is solid. The stand rests on its front and back, lacking narrow sides (it is “n” shaped in section). The front of the stand has four narrow openings, crude and irregular. The openings did not have figures inside them. Ridges mark the side corners of the front. Two figures stand at the front, each between a pair of openings. They seem very crude, but this is due to their very bad state of preservation. Their heads reach the top of the front and their feet are only slightly above its bottom. Both figures have arms that turn downwards along the body, not touching it, but reaching the edge of the windows. All the arms are broken; perhaps they continued down to the belly. It is not clear if the figures had breasts. The facial details are all worn.

There are two worn, rounded heads at the top corners of the front side. Probably they have open mouths, but all the other details are worn.

TYPE 1B4: WITH THREE ROOF OPENINGS (CAT44-51)

Stand 44 – ‘The Orchestra’

Pls. 13:1; 84-85.

CS no. 52; Kletter, Ziffer and Zwickel 2006: frontispiece; 152; Ziffer and Kletter 2007: 74-75.

IAA no.: 2006-1036.

Category: Restored. Size: length 35.5, height 16.6, depth 17.8, thickness 1.7.

Composed of baskets nos.: 7159* L12 (lute player, front opening, second from left); 7165/3* L12 (upper left front with head of figure); 7167* L12 (front right corner fragment with standing figure); 7167 L12 (large back fragment); 7168/1* (left figure in front opening); 7187 L12 (left front corner, animal head at bottom); 7188* L12 (right front corner, with animal head); 7192/1* (figure right of pillar, front opening); 7192/2* L12 (pillar, center of front opening); 7193 L12 (side fragment); 7204* L12 (female figure, left narrow side); 7055 L8? (column, right narrow side; not certain).

Loci and circumstances of finding: L12, except one small L8 pillar in doubt

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a rectangular stand with a slightly concave roof. There are two tying-beams, both broken away. The potter folded out the upper walls of the stand at the front and narrow sides. The tying-beams rest above the back wall and end in rounded lugs. The back side is solid.

Each narrow side has a rectangular opening, located at the upper part. On the left narrow side this opening included two figures, but only one survives. It is a standing female figure with hands on the breasts, lacking feet. The nose is pinched by hand, and there are applied pellet eyes and elongated chin. There was perhaps a pillar at the center of the opening. From the second figure one sees at present only a hole, in which the figure was once inserted. The opening on the right narrow side is divided in its center by a plain pillar. Signs of breakage hint that there were two figures besides the pillar. If so the openings on the two narrow sides were similar.

The front is very richly decorated. A horizontal ridge frames the top of the front, with two small applied ridges. A row of knobs is applied on these ridges. The knobs continue along the entire length of the narrow sides as well.

Two lion protomes protrude from the corners of the front near the bottom. They have front legs, small ears and applied pellet eyes. The mouth is gaping and the tongue (which survived only in the left lion) hangs down; the nostrils are punctured.

Standing above the lions, but right at the corners and not directly on the lions are two thin human figures, molded from clay coils. They have small applied breasts. The arms descend along the body and turn forward (now broken). The heads are rounded, with applied pellet eyes and pointed chins.

A very long, rectangular opening stretches at the front, divided in its middle by a pillar with dropping leaves (also facing inside the stand). There were four standing female figures besides the tree, a pair on each side, but only three survived. All the figures have pinched noses, pellet eyes and applied breasts. The first figure (at left) has a left arm that descends along the body, probably holding something in origin. The second figure from the left is playing a double flute. It has a delicate head dress of coils. The third figure (right of the pillar) has a similar delicate headdress, composed of five vertical coils. The arms descend along the body and the hands are missing. This figure has a part that continues from the left shoulder, perhaps part of a musical instrument. The female figures were inserted into pre-made holes in the bottom end of the opening, so their lower bodies are schematic and pillar-like.

The stand was decorated by paint, but few traces survive, mainly above the front opening (traces of vertical bands?).

Stand 45

Pl. 86:1.

CS no. 22. Kletter, Ziffer and Zwickel 2006: 155 top left.

IAA no.: 2006-1006.

Category: Restored. Size: length 25.6, height 14, depth 16, thickness 1.8.

Composed of baskets no.: 7263 L14. Unfortunately, since the stand was found in fragments without figures attached to it, its fragments were not drawn during the excavation. Only one basket is known at present.

Locus: L14.

Ware and finish: brown ware, grey core, traces of white wash (?).

Description: a rectangular stand with a straight roof that has two tying-beams. There are two rectangular openings at the narrow sides. The back side and the front side have two similar openings. The roof slants so that one long side is higher than the other.

Stand 46

Pl. 86:2.

CS no. 90.

IAA no.: 2006-1074.

Category: Restored. Size: length 24.5, height 15.2, depth 14, thickness 1.7.

Composed of baskets nos.: 7359 L15 (upper backside part between openings); 7391 L15 (backside between openings); 7403 L15 (front fragment + left corner of front + upper left side fragment+ upper right side of front).

Loci and circumstances of finding: the stand was fragmented, but all of it was found in L15.

Ware and finish: brown ware, grey core, traces of light brown encrustation.

Description: a small stand, rectangular and with a straight roof that has two tying-beams. The narrow sides have one rectangular opening. There are two similar openings at the front. The roof slightly slants so that one long side is higher than the other.

Stand 47

Pls. 4:1; 5:2; 13:2; 42:2-3; 87.

CS no. 6; Kletter, Ziffer and Zwickel 2006: 146, 151, right; Ziffer and Kletter 2007: 68.

IAA no.: 2006-990.

Category: Whole 2. Size: length 25.5, height 15, depth 13.5, thickness 2.3.

Composed of baskets nos.: 7277* L14; 7294 L14 (animal head in left opening).

Locus and circumstances of finding: L14. The stand was the uppermost one found. It was discovered intact, though fractured in many places, tucked between the edge of the pit in the north and pottery sherds of chalices.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Note: till the end of the pottery restoration, when the bull head from this stand was found, we were perplexed by an intact stand without figure (though delicate pillars on the narrow sides survived). We toyed with ideas involving iconoclasm – hence the nickname of this stand.

Description: a rectangular stand with a straight roof that has two tying-beams, set at the top of the walls. The upper back corners have round lugs. The back side has two asymmetric openings- one square with rounded corners, the second triangular. Each narrow side has one small opening. Intact columns with drooping leaves occupy the side openings; but the leaves do not continue on the inner side of the stand.

A horizontal ridge frames the top of the front. At the center the ridge was interrupted by the head of an applied figure, which is now missing. This figure reached the bottom, as the change of color proves. It could have been a standing human figure, though the edges are somewhat too straight; or a tree (but than its trunk was quite thick).

At the two corners of the front there are thin standing figures, with schematic lower bodies. The upper parts of the figures were broken a long time ago (as the encrustation proves).

The front openings have remains of bull protomes (only legs remain at the right opening). The protomes were inserted and as a result the bottom parts of the openings are wider. The left bull appears to be crouching on two (broken) legs; it has large curving horns, applied pellet eyes, and a cylindrical muzzle with a horizontally incised mouth.

Stand 48 – ‘The Good Relationships’

Pls. 14:1; 88-89; 90:2.

CS no. 51; Ziffer and Kletter 2007: 71, bottom.

IAA no.: 2006-1035.

Category: Restored. Size: length 38.2*, height 15.6, depth 22.2, thickness 1.8.

Composed of baskets nos.: 7215* L13 (left third of front with the left figure); unknown basket L15 (side); 7309 L15 (right side; it is a figure from a general pottery – "P" – basket); 7385 L15 (right side) 7403 L15 (right tying-beam); 7422/1*+2* L15 (the two figures on the right); 7434* L15 (second figure from left and front fragment right of it); 7473 L16 (front fragment top, above the right figures + to the right of them + back side); 7479 L16 (back side);

Loci and circumstances of finding: the stand was fragmented into many parts. The left third part of the front remained intact with the left figure still in it, and was found lying in L13, but actually in the red soil at the border of L12 and L13. All the other fragments are from L15-L16.

Ware and finish: brown ware, grey core, few traces of white wash, light brown encrustation.

Description: a large rectangular stand, with a straight roof that has two tying-beams. There are 3 triangular openings at the back side, asymmetrically positioned; and one opening at each narrow side. A zone of decoration frames the top of the front, composed of three horizontal ridges, with a row of knobs at the joint between the roof and the front side. The lower ridge meets, at the corners of the front, two petals that rest on vertical ridges (pilasters?).

Two heads of animals were once attached by pegs to the lower third height of the front, near the corners. The right hole is clear, whereas the left hole is partly blocked by the peg.

The center of the front is occupied by two rectangular, rather small openings, separated by a quite large unadorned space. Each of these openings is almost completely filled by a pair of female figures. The figures have pinched noses, elongated chins, incised mouths, applied pellet eyes and a frame around the face (which is probably a result of the pinching, not an applied head dress). The faces are not identical, especially the

second figure from the left looks different from the others (with a longer face – but we do not know if this is intentional). The arms descend to the waists, and then turn outside, but the hands are missing. The hands of the left figure seem complete and are placed on the abdomen (it is not clear if there is a small disk like object between them, such as cymbals; or the hands just rest on the abdomen). The chests and the chins show no signs of breakage, so the figures did not play flutes. The breasts are peculiarly positioned almost on the armpits, leaving empty chests. It is not clear if this was made because the figures held objects close to the chests; at least no trace of such objects remained. The figures seem to lack feet and were probably inserted by their lower ‘pillar like’ part into holes in the stand.

Stand 49

Pls. 2:2, bottom; 14:2; 90:1, 3; 91:1.

CS no. 12.

IAA no.: 2006-996.

Category: Restored. Size: length 35.5, height 12, depth 18.2, thickness 2.0.

Composed of baskets nos.: 7098* L12 (head of left figure); 7124* L12 (long front fragment at bottom); 7134 L12 (left tying-beam and parts of middle support inside the stand); 7136 L12 (second figure from the left; registered as 7176 L12 during the pottery mending, but that is a pottery basket); 7142* L12 (the entire back and sides, about $\frac{3}{4}$ of the stand); 7142* L12 (part of front with right standing figure); 7100 L12.

Locus and circumstances of finding: L12. The entire back and sides part of this stand was found intact (B7142), lying with the back side at bottom, roughly at the center of the pit near the section between L12 and L14. The front of the stand was smashed badly. It suffered perhaps suffered not so much from the impact of falling, but from later vessels that were thrown upon it, since it was left pointing upward. All the other parts of the stands were found in nearby baskets, near or above the large fragment 7142.

Note: a small unregistered fragment (probably deriving from a general stand fragments' basket) belongs perhaps to this stand, based on the color of clay (there is no physical joint). It seems to be an animal body, facing sideways, but this is not certain. The fragment is kept (in a small box) together with the stand.

Ware and finish: brown ware, grey core, traces of white wash, grey encrustation.

Description: a rectangular stand with straight roof that has two tying-beams. The back side has three elliptical openings and the narrow sides have two small oval openings. This is the only stand from Yavneh that has an internal division into three compartments. The partitions that form the division fit the tying-beams and each has two rounded openings separated by a central, vertical beam. Thus the internal partitions fit the shape of the outer walls of the stand.

There are three frontal openings with figures, but because of the bad state of preservation it is not easy to understand them. The human heads and upper bodies were made in the round and stuck into the openings, while their legs were later applied onto the front wall. The composition is not entirely symmetrical (below).

The left opening is roughly square, with rounded corners. In it stand two much worn human figures. Their legs appear as straight vertical ridges below the openings. Almost nothing survives from the facial details. The arms of the right figure are folded, with the hands on the chest. There are no clear remains of breasts. The potter made a deep hole between the legs to indicate the female sex. This is clearer in the right figure. The left figure has only a stump of its right arm.

The right opening show one standing human figure; made in the same technique. Its legs are seen as ridges below the opening. A hole between the upper legs indicates that it is a female figure. Its upper body is much worn. The shape of the opening is not clear: part of it is seen to the right of the figure, but on the left of the figure there is a thick vertical part, which we interpret as part of the front (it combined in origin to the tying-beam above it). If so, the right opening was narrower than the left one and included only one human figure.

The central opening is the most damaged one; it seems that it was wide and elliptical. Since the openings on all other sides fit the inner partitions, and maintain the symmetry, we think that there was no further division of the central opening (thus fitting the openings at the back side). The upper edge of the central opening was set lower than that of the other frontal openings.

From the scene in the central opening little survived. There seem to be traces of an animal facing sideways (?) in the lower right part; a tiny part (of another similar animal?) in the opposite lower part; and a curving ridge applied on the wall above the opening. The scene could be that of a hunt of animals, but this is only a speculation.

Stand 50

Pls. 15:1; 40:3; 91:2; 92:1-2.

CS no. 2; Ziffer and Kletter 2007: 49.

IAA no.: 2006-986.

Category: Restored. Size: length 27.8 at bottom, 26.5 at the top, height 14.5, depth 16.1, thickness 2.0.

Composed of baskets nos.: 7167 L12 (large back and left side fragment); 7175 L12 (large back and right side fragment); 7179* L12 (right half of front with figure); 7184* L12 (left half of front with figure); 7185* L12 (head of animal in central opening).

Locus and circumstances of finding: L12. The stand was restored from several large fragments. The entire front except the animal's head was found in two pieces, lying with the face upwards at two nearby spots.

Ware and finish: quite worn brown-orange ware, traces of white wash (?), light brown encrustation.

Description: a rectangular stand with nearly straight roof, which has two tying-beams set at the top of the walls. The tying-beams are crude, leaving irregular opening between them. The narrow sides have each a triangular opening. The back wall has one triangular opening in its middle lower part. The front of the stand has three opening. The central opening is triangular, with a bull head protruding from it. The bull applied pellet eyes, broken horns and nose. An incised contour stresses the eyes.

The two side openings were originally rectangular (?), but filled up by two standing figures at the corners of the stand. These are crude figures of sphinxes with straight legs and pellets on the chest (breasts?). Their very large heads have large pellet eyes, aquiline noses, and pointed chins. There seems to be large ears. The figure at right (B7179) has separated legs and knee cups. The paws are marked by quite worn protrusions. The left figure (B7184) has a stressed belly. The two sphinxes have a coil of clay on the side facing the center of the stand. It seems like a short arm that rests on the chest, or on the central body. The figures do not have a second arm.

The heads of the two figures are connected by a horizontal double ridge that frames the top of the front. It carries four cubical 'knobs'.

Stand 51

Pls. 15:2; 92:3; 93:1-3.

CS no. 16; Ziffer and Kletter 2007: 46-47.

IAA no.: 2006-1000.

Category: Restored. Size: length 35.2, height 19.7, depth 21.8, thickness 1.7.

Composed of baskets nos.: 7192* L12 (most of the front; the head of the right figure and the central figure were drawn already during the excavation); 7175 L12 (back side); 7193 L12. One further fragment was registered as 7145 L12, but this is the lion's stand (Stand 3). It is probably a slip for 7148 L12 (in any case, two nearby baskets from L12).

Locus and circumstances of finding: L12. The stand was fragmented, and was not photographed in the field, so the exact nature of disposal is not clear. It did not remain as one piece *in situ*. However, the fragments were found all in L12.

Ware and finish: brown-orange ware, grey core, traces of white wash (?), grey encrustation.

Description: a rectangular stand with a straight roof that has two tying-beams. The narrow sides rise slightly above the rest of the roof; the tying-beams are set at the top of the height of the walls. The backside has two triangular openings. The narrow sides have each one narrow, slanted opening. There are three openings at the front, rectangular with rounded corners and not completely symmetrical. The top of the front shows two applied ridges, decorated by six large cubical knobs (partly restored). Vertical ridges mark the outer sides of the front.

Each opening at the front is occupied by a large standing figure, which is applied to the front of the stand and is much longer than the opening. The figures are similar: they have very large heads, out of proportions to the rest of the body, with large ears. The eyes are made of applied pellets stressed by incised contours. The chins are pointed. The bodies are very short, while the legs are enormous, showing that these are not human figures. The claws are marked by vertical incisions. The figures have knee cups. The left figure has a complete left arm descending from the shoulder to the knee left. The central figure has one right arm that descends from the shoulder (but is broken). The right figure does not show an arm, but perhaps it had in origin.

TYPE 1B5: COLUMNS' CULT STANDS WITH 2-3 ROOF OPENINGS (CAT52-54)

Stand 52

Pls. 5:1; 16:1; 93:4; 94.

CS no. 68; Kletter, Ziffer and Zwickel 2006: 151 left; Ziffer and Kletter 2007: 65.

IAA no.: 2006-1052.

Category: Restored. Size: length 30.6, height 19.3, depth 17*, thickness 1.7.

Composed of baskets nos.: 7240 L13; 7256 L13 (front corner pillar + back part); Unknown basket L15; 7324 L15; 7385* L15 (capital of second from left pillar); 7403 L15 (left front lower part of pillar+ left bottom front below painted part); 7372 L15; 7406/1* L15 (front, second pillar from the right); 7426 L15; 7417* L15 (head of left pillar?); 7427 L15 (right front pillar; not 7247, a slip of hand during the pottery mending); 7428 L15 (tying-beam).

Loci and circumstances of finding: few simple fragments of this stand were registered, so most of the data we have concerns the front. In any case, all the fragments are from L15 and but two are from L13.

Ware and finish: brown ware, grey core, traces of white wash (?), light brown encrustation, traces of red painted horizontal lines at the front, between the first and second pillars from the left.

Description: a rectangular stand with a straight roof that has two tying-beams. The tying-beams are placed below the top of the walls. There are three long, rectangular openings at the back. Each of the narrow sides has one similar opening. The top of the stand is decorated by knobs from all sides.

The front side is framed by two horizontal ridges at the top. Similar ridges frame the bottom of the front, creating a sort of a ledge for the pillars in the openings. Vertical, thicker ridges at the corners of the stands are pilasters that have large rounded capitals with vertical incisions that probably signify leaves. These pilasters are not applied to the front, but are formed from the slabs of the side walls that extend out from the front wall. Their construction is very is technically very different from that of the pillars in the openings, though they look quite similar.

There are four narrow rectangular openings at the front, each almost filled completely by a round pillar. The pillars have capitals with vertical incised lines; below the capitals there are dropping leaves, marked by vertical incisions on an applied band around the pillars. The incisions for leaves do not continue inside the stand.

Stand 53

Pls. 2:2 center; 16:2; 95.

CS no. 1. Ziffer and Kletter 2007: 64.

IAA no.: 2006-985.

Category: Restored. Size: length 33.5, height 22.3, depth 17.7, thickness 2.0.

Composed of baskets nos.: 7131* L12 (half two-thirds of the front with three pillars and nearly three openings); 7175 L12; B7215 L13 (pillar, right opening); 7225 L12 (right middle side of front); 7268 L14 (upper right part of front); 7274 L14; 7289 L14.

Loci and circumstances of finding: L12 and L14. The stand was restored from many fragments; but most of the front was found in one piece, lying with the face up near the section between L12 and L14 (B7131).

Ware and finish: brown ware, grey core, traces of white wash (?), light brown encrustation.

Description: a large rectangular stand with a straight roof. The roof has three tying-beams set slightly below the top of the walls, with four rectangular openings. There is one rectangular opening at each narrow side and four rectangular openings at the back.

The front of the stand has four rectangular, narrow openings, each one holding in its middle a round pillar. The pillars have capitals with vertical incisions and a row of leaves below the capitals, also marked by vertical incisions. Three pillars are broken, only the second pillar from the left is intact. The pillars are set so that they half protrude from the openings. The incised 'leaves' do not appear inside the stand. Larger pilasters at the two corners of the front extend nearly along the entire height of the stand. They have similar, large capitals and incised leaves. These pilasters are similar in shape, but different in construction, since they are formed from the edges of the slabs of the side-walls that protrude out from the front wall. The two corner pillars are connected near the bottom by a thick horizontal ridge that creates a ledge for the front wall. The capitals of the pilasters are connected by two similar but thinner horizontal ridges, above the frontal openings. The top of the stands from all sides is decorated by small, rounded knobs, many of them restored.

Stand 54

Pl. 96:1.

CS no. 13.

IAA no.: 2006-997.

Category: Part R. Size: height 19, thickness 1.9.

Composed of baskets nos.: 7181* L12.

Locus and circumstances of finding: L12. Only about half of the front side was found from this stand. It was found lying with the face upward, fractured (and restored later), under the two stands B7166/1 and 7166/2 at the eastern edge of the pit.

Ware and finish: brown ware, grey core, some white encrustation, white wash (?), badly preserved and peeling.

Description: a rectangular stand with a straight roof. The stand is similar to Stand 53 (above). It shows parts of at least three openings in the front. A pillar is placed in the middle of each opening, with a capital and a row of leaves similar to those of stands 52-53. Pilasters that probably had in origin similar capitals frame the front (only the left one survives). Unlike stands 52-53, these pilasters are applied on the front of the stand. Horizontal ridges frame the openings, but the last do not reach the bottom ridges.

TYPE 1B6: WITH FOUR ROOF OPENINGS (CAT55-57)

Stand 55

Pl. 96:2.

CS no. 57.

IAA no.: 2006-1041.

Category: Restored. Size: length 24.5, height 13.6, depth 13, thickness 1.6.

Composed of baskets nos.: 7215 L13 (position not clear); 7255/1* L13 (head of animal in left opening); 7282 L14 (back fragment); 7359 L15 (long fragment at bottom of front); 7372 L15 (right tying-beam + bottom right corner of front); 7403 L15 (upper left front corner); 7473 L16 (front right corner, a large fragment).

Loci and circumstances of finding: L13 and L15, with one fragment from L14 and from L16.

Ware and finish: brown-grey ware, grey core, light brown encrustation, traces of white wash (?).

Description: a small rectangular stand with a straight roof that has three thin tying-beams set at the top of the walls. There are two openings at the back side, one rectangular and one oval. The narrow sides have each one rectangular opening. Knobs adorn the stand on all sides. The front side is cut by two small rectangular openings. A bull head peeps from the bottom of the left opening. It has curving horns and applied pellet eyes. Knobs are located also at the front corners at middle height and one between the two openings. The right corner of the front extends outside at bottom – the only asymmetrical feature, perhaps unintentional.

Stand 56 – ‘The Shepherd Plays, the Lion Devours’

Pls. 17:1; 97-98.

CS no. 38; Ziffer and Kletter 2007: 81.

IAA no.: 2006-1022.

Category: Restored. Size: length 38.5, height 21.5, depth 19.5, thickness 3.0.

Composed of baskets nos.: 7134 L12 (front center with legs of figure in right opening); 7252* L13 (body of hunted animal in left frontal opening); 7256 L13 (upper corner left); 7289 L14 (small fragment, lying in box photo 5424 identify against stand); 7339/3* L15 (legs of musician on left narrow side); 7348 L15 (head of hunted animal in left frontal opening + small backside fragment at bottom); 7359 L15; 7391 L15 (small round protrusion, backside center at the top); 7400* L15 (figure of musician on left side); 7406* L15 (body of hunting animal, left frontal opening); 7421* L15 (head of musician in right frontal opening); 7421 L15 (upper right corner of front); 7421 or 7426 L15 (pillar in opening on the right narrow side); 7426 L15 (front top above the musician + front left below the animals); 7427* L15 (body of musician in right frontal opening); 7428 L15; 7462 L16 (left side corner with the backside + right tying-beam); 7479 L16 (left side fragment at bottom).

Loci and circumstances of finding: the stand was severely fragmented; most of the fragments come from L15, but some are from L16, and one each from L12, L13 and L14.

Ware and finish: brown ware, grey core, surface worn, some light brown encrustation.

Description: The largest of the Yavneh stands and one of the most interesting one. It is a rectangular stand with a straight roof that has three tying-beams, of which only one survives intact. There are two opening at the backside, rectangular with rounded corners, and three large lugs at the top – two at the corners and one at

center. Similar protrusions or lugs appear at the front corners, but not at the center of the front side. The front corner lugs were perhaps shaped as animal heads, but they so worn that this cannot be ascertained.

The narrow sides have two similar openings, unusual in that they are set one above the other. These openings are decorated. On the left narrow side, a human double flute player sits on the beam that separates the two openings. The short legs are applied on the beam with the feet turning forward. The figure was inserted into a pre made rounded hole, but did not fill it completely so the edge of the hole is seen beyond the figure (Fig XX). The arms are folded with the hands raised, holding the flute (it did not survive well). The head was pressed by the upper beam; the nose is pinched, the chin elongated and the large eyes are applied pellets. In the same place on the right narrow side we find a thin pillar without leaves.

Three openings exist at the front, rectangular with rounded corners but not completely identical. A ridge frames the upper edge of the front. At center the stand is open at the base, leaving two wide 'legs' at the sides. The two other openings are set opposite each other at the top of the front.

The right opening holds only one figure at its center – a female musician. Her left is folded with the hand rising up towards the face; the right arm (brown) was also folded but with the elbow at the height of the shoulder. The arms position is similar to that of tambourine players, but there is no trace of a tambourine though (the chest is clean of breakage marks).

The left opening is densely occupied by two animal figures in a hunting scene. Both animals face to the left. The hunted animal is probably a bull. It has small horns or ears, applied pellet eyes. Its tail appears below the body of the hunting animal, extended to the back. The hunting animal is probably a lion, shown jumping on the back of the bull. The head is missing, but perhaps it combined with the protrusion on the back of the bull, thus showing the height of the hunt (the protrusion is crude since it is not the outside of the lion head, but an inner, un-worked piece from it). Alternatively, the protrusion could denote hump of the zebu and the lion's head was higher, but this seems less likely. The hind part of the lion is applied on the central beam between the openings, probably with a short tail pointing upwards.

Marks of breakage near the top of the central beam may hint that another element was located there; now completely obliterated. Perhaps the marks are only from peeling of the surface.

The lower front at right is extremely broken, but at the lower left front there is a clear grey area, indicating a broken element. Similar signs of breakage as well as a small ridge appear also on the front left and slightly higher than the left opening. It seems that these two areas fit a figure that was once attached here. We suggest that it is the human figure CS120 (Pl. 149:1; see Catalogue 2, below). If true, the scene was of a human figure trying to prevent the lion from hunting the bull. However, this reconstruction remains tentative

Stand 57 – 'Dana and Michal'

Pls. 7:1; 17:2; 99-100.

CS no. 55.

IAA no.: 2006-1039.

Category: Restored. Size: length 33*, height 18.5, depth 25, thickness 1.8.

Composed of baskets nos.: 7248* L13 (right upper front corner with the figure, including body part); 7308 L15 (roof part with beginning of beam); 7320/3* L15 (body of figure in left opening); 7359 L15 (right corner of roof and backside); 7372 L15 (small fragment on one side); 7390* L15 (upper front at center with figure); 7391 L15 (small side fragment); 7426 L15 (front left "leg" at bottom); 7438 L15 (small upper fragment); 7473 L16 (upper left corner of front with figure).

Loci and circumstances of finding: almost entirely L15, one fragment L16 and one L13.

Ware and finish: brown-reddish ware, grey core, light brown encrustation. One fragment (basket unknown) of the front right 'leg' is dark grey on the surface, as if burnt after the stand was already broken.

Description: a rectangular, very wide stand with a straight roof that has three tying-beams. The top of the walls is folded outside. The stand rests on four corner legs. The potter had to re-cut it during the manufacture and this is evident from the breakage of fragments. The back side has two small openings, one rounded and one rectangular. The narrow sides have each two small rounded openings in the upper part.

The front side carries a rich figurative decoration with six standing human figures. One figure is missing at the central opening, but a depression in the clay above the opening proves that there was a figure there (the upper parts of all the figures at the openings were applied into shallow depressions). Three figures were arranged in three small rounded openings in the lower part of the front. Three more figurines were placed with their heads at the top side. The potter succeeded to form a symmetric scene, at least when arranging the three upper figurines, two at the corners and one at center. Two of the lower three figurines are also quite symmetrically positioned at the sides of the front, though the left opening is higher than the right one.

However, the potter could not place the central bottom figurine directly below the central upper figurine, so it and its opening were placed further to the left. A row of knobs was placed right above the heads of lower figures – the knobs were placed symmetrically, three above the figures and one (which fell away) without a figure to the right of the central upper figure. A fifth knob was added on the right, right next to the leg of the upper right figure.

This unusual arrangement seems to indicate that the potter first placed the upper three figurines and only then cut the openings for the lower three figurines, for if he cut the openings first they would probably be arranged symmetrically. The figurine that is missing still, in the middle opening, has some traces left on the wall of the front slightly above and left of the opening. The knobs were added after all the figures were in place.

All the figures are very thin and small. The heads are elongated, with large applied pellet eyes and pinched noses. The upper three figurines had head dresses, best seen in the right figure, made of three coils that descend to the back of the head. The figures have small, applied breasts; the hands seem to be placed at the abdomen. The legs are straight. The upper right and left figures are placed higher with their heads above the edge of the front; they also show punctured pupils. The upper right figure seems to hold her hands on the chest or on the belly; her lower body is missing. The other two upper figures have short bodies with very short feet (but perhaps they are broken too). The central upper figure holds the hands on the belly (?).

The two existing lower figures have long straight legs and arms that descend along the body with hands turning inside and placed on the lower abdomen. Applied breasts are visible in the left figure (missing from the right one at least at present). The head of the left figure is missing; that of the right figure is similar to the heads of the upper figures.

TYPE 1B7: WITH FOUR ROOF OPENINGS AND X-SHAPED TYING BEAMS (CAT58-64)

Stand 58

Pls. 7:2; 18:1; 101-102; 103:1.

CS no. 37; Kletter, Ziffer and Zwickel 2006: 153 top; Ziffer and Kletter 2007: 32.

IAA no.: 2006-1021.

Category: Restored. Size: length 23.6, height 11, depth 12, thickness 2.0.

Composed of baskets nos.: 7371* L15 (left lion); 7388* L15 (left corner of front side with animal's head); 7404* L15 (corner of backside and left side, with figure); 7420* L15 (corner of backside and right side, with figure); 7465* L16 (upper right corner of front with figure; wrongly marked 7464 during pottery mending); 7470* L16 (lioness on the right); 7473 L16 (back side, central fragment); 7479 L16 (tying-beam).

Loci and circumstances of finding: L16-L15. The stand was broken into fragments, almost all of them documented (also because of the many figures); only small parts of the roof are missing.

Ware and finish: light brown clay, grey core, light grey-white encrustation.

Description: this is one of the smallest stands from Yavneh, but also one of the richest in figurative art – and a very pleasant one. It is a rectangular stand with a straight roof that has an X-shaped construction of tying-beams with one central beam and two side beams. The entire stand is constructed upon two lions, whose body is shaped as a thick cylindrical coil of clay that ties the front and back sides. The lions' bodies touch the ground only in the front paws and at the far back. This allowed the potter to leave the sides of the stand completely open. The back and the front rest above and around the bodies of the lions. Three sides of the stand present figurative art, but also the back has some figurative elements – a unique occurrence – in the shape of two vertical ridges that signify the lions' tails going up from their bodies. These tails reach the top of the back side, which also shows a rope pattern with added knobs. There are two small rounded openings at the back side.

The front side is dominated by the lion protomes protruding forward. Their paws are extended forward also, with five claws marked by incised lines, so the lions appear crouching on their front legs. The necks are decorated by short incised lines that represent manes. Short triangular ears are applied on the top of the heads. The eyes are made of round pellets of clay, applied in pre-made depressions made by hand. The incised lines of the manes continue between the ears and on the neck. The muzzles are slightly damaged. The mouths are horizontal incised lines.

Three large knobs are set in a vertical row at the center of the front between the lions. The upper edge of the front side is sealed by a ridge with incised rope pattern. The two upper corners of the front are decorated by bull heads, which protrude forward. They have large pointed noses (broken in the right figure); applied pellet

eyes, ears and round protrusions above the head – probably remains of horns.

Looking from the right narrow side, one sees the front corner figure from the side and of course, the side of the lions. The front wall extends slightly at the bottom, and is decorated by three knobs (partly restored, based on the other narrow side). The edge of the back wall (right corner) portrays a standing figure. The legs are differentiated and straight; the body seems schematic; the arms are short and slightly curving, reaching to the abdomen. The head is squat, with applied pellet eyes, pinched nose, elongated chin and incised mouth. It is not clear if there were breasts. Large knobs adorn the upper narrow side.

A similar arrangement appears on the narrow left side of the stand. At the corner with the front one sees the upper corner head and three vertical knobs; the bottom of this corner extends. At the corner with back there is a standing figure. It shows pinched nose, pellet eyes, horizontally incised mouth and hands reaching the abdomen. The lower body extends at bottom showing legs with (probably) feet turning forward.

Stand 59

Pls. 33:1; 103:2-3.

CS no. 34.

IAA no.: 2006-1018.

Category: Restored. Size: length 26.7, height 15.8, depth 17.5, thickness 2.5.

Composed of baskets nos.: 7263 L14 (middle front between figures); 7289 L14 (back side); 7291* L14 (rest of front with figures, found fractured); 7339 L15 (tying-beam); 7438 L15. Also registered was “7538” but such a basket does not exist (perhaps it is 7438 L15?).

Loci and circumstances of finding: the entire front was found as 7291 in large pieces, lying upside down in L14 at the eastern edge of the pit. It was fractured and broke upon removal from the pit, but later restored. The rest of the stand was broken. In general, the stand seems to be evenly distributed between L14 and L15.

Ware and finish: brown ware, grey core, traces of white wash, grey encrustation.

Description: a rectangular stand with a straight roof that has an X-shape construction of tying-beams, leaving four elliptical openings. The stand is massive but seems crude. The back side has two rounded openings and each narrow side has two rectangular openings with rounded corners. The front has two rectangular openings. Between them and at the sides are three vertical rows of three knobs each. Another row of knobs once extended along the upper edge of the front side, but most of it is now missing. Heads of animals (bulls) are positioned at the upper corners of the front, with rounded horns (?) and pellet eyes. These heads are worn out. In each frontal opening stands a stubby female figure, holding the breasts with the hands. The lower body is very short. There is no clear depiction of legs, but perhaps this is due to the bad state of preservation. The heads have elongated chins, large pellet eyes and mouths depicted by short horizontal incisions. The right eye of the left figure was broken recently.

Stand 60

Pl. 104.

CS no. 26; Ziffer and Kletter 2007: 67.

IAA no.: 2006-1010.

Category: Restored. Size: length 21, height 15.2, depth 12.2*, thickness 2.4.

Composed of baskets nos.: L8 (all the right side with parts of front till right opening); 7168* L12 (left and center of front including figure; lotus pillar left narrow side); 7168 (other fragments of the left half of the stand).

Locus and circumstances of finding: L8 and L12. It seems that the left two thirds of the stand reached L12, while roughly the right third was left in L8, so perhaps the stand was standing but broken before the excavation into these parts.

Ware and finish: brown-orange ware, grey core, a lot of light brown-grey encrustation.

Description: a small, rectangular stand, with a straight roof that has an X-shaped construction of tying-beams leaving four narrow elliptical openings. The back side has two rectangular openings and each of the narrow sides has one narrow rectangular opening, filled by a column with dropping leaves. The leaves do not appear inside the stand. The pillar on the left narrow side is broken.

The front is cut by two rectangular openings. The left opening shows a standing figure. It is probably a female figure with hands on the breasts, but the entire surface is worn and covered by encrustation. The head has large ears, pinched nose, and pointed chin. The lower body seems schematic. A vertical row of three knobs decorates the center of the front. Four other knobs decorate the corners of the front.

Stand 61

Pls. 18:2; 105; 106:1-2.

CS no. 80; Ziffer and Kletter 2007: 77-78.

IAA no.: 2006-1064.

Category: Restored. Size length 34.4, height 18.7, depth 20.7, thickness 1.3.

Composed of Baskets nos.: 7010 L7 (central front with rosette); 7100 L12 (right front with rosette); 7102 L12 (right part of the roof and upper front); 7102* L12 (feet fragment of left frontal figure); 7127 L12 (the two figures in the openings); 7131 (left front with rosette); 7167 L12 (left corner of roof and front; the basket may be mistaken but not the Locus).

Loci and circumstances of finding: The entire stand is from L12, except one fragment from the surface (L7), probably a result of the robbery in the upper pit. The stand was fragmented and dispersed in many baskets.

Ware and finish: brown ware, grey core, a lot of light brown encrustation. Note: the small front fragment with the right rosette is dark grey, as if burnt – *after* the stand was already broken.

Description: a rectangular stand with a slightly concave roof. The roof is mostly solid, with a small X-shape construction of tying-beams in its center, creating four small rectangular openings with rounded corners. The back has four rectangular openings. There is one large rectangular opening in the upper half of each narrow side. The edges of the roof are decorated by knobs on all sides. Below is a ridge with rope pattern, which also runs along the entire stand.

Two female figures stand in two narrow rectangular openings in the front. They have applied breasts, very short legs with feet turning forward and toes marked by incisions. The arms probably descended along the body, but are now missing, except one stump (notice the place left for arms on the sides of the bodies). The heads are rounded, with pinched noses, elongated chins and pellet eyes. The figures look crude and they stand in sharp contrast to the symmetry and delicate work of the stand itself.

Three rosettes are incised on the lower front side: one between the openings and two near the corners. All the rosettes have 8 pointed petals.

Stand 62

Pls. 19:1; 106:3-5; 107:1.

CS no. 45; Ziffer and Kletter 2007: 44-45.

IAA no.: 2006-1029.

Category: Restored. Size: length 29, height 15.5, depth 18.2, thickness 3.

Composed of Baskets nos.: 7359 L15 (front side fragment); 7362* L15 (right animal); 7385 L15 (location not clear); 7400* L15 (front left third with left animal); 7405/1 L15 (front, right human head); 7405/2* L15 (front, left head and upper body of figure); 7462 L16 (back part between openings); 7468 L16 (upper central front part with central figure's head); 7473 L16 (left tying-beam).

Loci and circumstances of finding: this stand is heavily fragmented, but all the registered fragments are from L15-L16, with the majority from L15. The large animals survived quite well, though they protrude from the surface of the stand, while the human figures on the front are very worn out. This indicates that the stand did not crush down on its front side. The damage to the human heads was not caused by the fall, but by gradual decay and peeling of the surface.

Ware and finish: brown ware, grey core, traces of white wash (?), grey-brown encrustation. Note: the central tying-beam is dark grey, as if burnt by fire after the stand was already broken.

Description: a deep, rectangular stand with a straight roof that has an X shape construction of tying-beams, creating four elliptical openings. The back has two rounded openings, while each narrow side has two rectangular openings with rounded corners, separated by a thin pillar.

Five figures of two types adorn the front of the stand, whose only other decoration is a slight, simple ridge at the joint of the front and the roof. Two irregular, small openings at middle height accommodate very large protomes of bulls, depicted in great depth. The potter inserted the protomes, bending the coils that formed their bodies (Pl. 107:1). Most of the openings were filled by the bulls, except small parts. The bulls are expressive and full of power. They have large "u" shape horns, applied to the front and now mostly broken. Traces of application indicate that the horns reached almost to the roof. The horns were adorned by small punctured holes. The ears are depicted below the horns and the eyes are applied pellets. The muzzles are cylindrical, with open mouth cut horizontally. The nostrils are punctured. The animals appear crouching on their front legs, which have incised hoofs.

Three human figures stood at right, center and left, with their heads at the top of the front. Their bodies are very schematic, rendered just by plastic application of thin, wide additions of clay to the front. There is no

depiction of legs, arms or breasts. The heads of the three figures were made in a mold – a unique feature, since all the other stands at Yavneh have only hand-made figures. Unfortunately, the delicate molding was badly damaged and few details survive. The right head is the best preserved one, and the description is based on it. The heads are relatively large (compared with human heads from Yavneh), the faces surrounded by 3-4 long tresses of hair. Ears do not appear. The almond shaped eyes are large, there are eyelashes above them and the chin is rounded. To the right of the central figure there are punctured holes in the stand, similar to the decoration on the bulls' horns. They are not part of the female head and their meaning is not clear.

The heads are so worn that it is impossible to know if they originate from the same mold, though this is very likely. The heads were first pressed in molds, then applied on the stands. The technique is the same one used for the many 'pillar figurines' of the Iron Age II period (mold made heads attached to hand-made or wheel-made, free-standing bodies). It is not the technique used for the earlier (mainly Late Bronze and Iron I) 'plaque figurines' (where the entire figure including the body is made in a mold). Plaque figurines made in deep molding continue to appear in the Iron II, for example, at Tell Batash. The molding of the heads alone is an Iron Age II technique, known from the 8th-7th centuries BCE. It appeared roughly in the 9th-8th centuries BCE.

This stand indicates that the technique already appeared, but was not yet common when the repository pit was filled. Second, the style of long hair dress fits the coastal area and is different from that of Judean pillar figurines (references and discussion in Chapter 5, above).

Stand 63

Pl. 107:3.

CS no. 21; Ziffer and Kletter 2007: 70.

IAA no.: 2006-1005.

Category: Restored. Size: length 30.5, height 17.4, depth 19, thickness 3.

Composed of Baskets nos.: 7022/3* L7 (head of left animal); 7022/5* L7 (right animal); 7055 L8 (neck of left animal and tree-pillar at center; the last was very worn out and was not drawn during the excavation); L8 (bottom front below animals; upper right corner with knobs); 7153/1 L12.

Note: two fragments 7282 L14 (a corner at the back) and possibly 7438 L15 (basis fragment) were registered in the card of CAT63 during the pottery mending, when they looked as fitting CAT63 (but did not yet have physical joint). Later it was found that they joined another, but similar, stand (CAT64 below).

Loci and circumstances of finding: L7-L8, L12. Only about two-thirds of this stand exists at present; the break at the lower backside seems to have been done in recent time. The stand was collected from different baskets.

Ware and finish: brown clay, grey core, heavily encrusted, probably white washed.

Description: a large, rectangular stand with straight roof and an X-shaped construction of tying-beams, leaving four small, rectangular windows. The stand has two rectangular openings with rounded corners at the back; fitting two similar openings at front. Each narrow side shows two rectangular, narrow openings. The front is decorated by a row of large knobs at the top. The frontal openings are separated by a pillar with dropping leaves. The leaves do not exist at the inner side. Two heads of bulls jut out from the lower corners of the openings, close to the pillar. The heads have applied pellet eyes, broken horns, ears beneath the horns and punctured nostrils. The necks end in a sort of cubical attachment to the stand. Traces of breakage on the right front hint that more elements were applied, probably heads of animals.

Stand 64

Pl. 108.

CS no. 61; Ziffer and Kletter 2007: 71 upper.

IAA no.: 2006-1045.

Category: Restored. Size: length 26.5, height 14.6, depth 19.7, thickness 3.

Composed of Baskets nos.: 7240 L13; 7282 L14; 7324 L15 (left corner at the back, a large fragment); 7339 L15 (roof at back side + back side at bottom); 7339/2* L15 (left head of animal); 7348/4* (head of right animal); 7359 L15 (tree part of front + right corner of front+ left side between openings); 7375 L15 (right side between openings); 7403 L15; 7428 L15 (center of front at the top); 7438 L15; 7474 L16 (lower right side).

Loci and circumstances of finding: all the fragments of this stand are from L15, except one fragment from each of the following loci: L13, L14, L16.

Ware and finish: Brown ware, grey core, traces of white wash (?), brown encrustation.

Description: a rectangular stand with a straight roof with an X-shaped construction of tying-beams. The back side has two rectangular openings (one longer than the other); each narrow side has two rectangular openings

with rounded corners placed a-symmetrically (because the pillar that separates between the pairs of openings is not placed at center).

The top of the front is decorated by a row of knobs. The part between the openings was shaped as a tree by small pointed 'leaves' at the top. Two bull heads peep out from the bottom corners of the openings. The right bull is very worn out, but a depression for an eye and signs of breakages indicate that the two bulls were similar in origin. They had curving horns, large applied pellet eyes and instead of bodies sort of cubes that attach to the stand.

TYPE 1C: RECTANGULAR 'TABLE' STANDS WITH LEGS (CAT65-69)

Stand 65

Pls. 19:2; 109:1.

CS no. 30.

IAA no.: 2006-1014.

Category: Restored. Size: length 33.6, height 22.2, depth 20.5, thickness 3.

Composed of Baskets nos.: 7391 L15; 7348 L15 (front bottom); 7359 L15; (large side of roof); 7426 L15 (back basis, large fragment; registered 7246- a slip of hand, 7246 is a basket of organic material); 7428 L15 (large side fragment); 7468 L16 (large side fragment); 7473 L16 (large corner of roof fragment).

Loci and circumstances of finding: the stand was found broken into relatively large fragments, dispersed in many baskets of L15, with a few fragments in L16.

Ware and finish: brown-grey ware, grey core, a lot of brown encrustation.

Description: a large rectangular stand with a concave roof that has one central, rectangular opening. This stand has a unique construction with beautiful proportions, though it is actually simply built. Two rectangular slabs at the narrow sides form a basis, on which two similar, but longer, slabs are placed perpendicular to form the front and back sides. The upper end of the long sides is straight. Above it two more slabs are placed slanted on the outside edges. The potter later smoothed the joints between the various slabs so that the roof looks concave. Such roof construction is also unmatched in the other stands from Yavneh, whose concave roofs are a result of concave sidewalls. The two roof slabs are not exactly identical; the right one is thicker. The front side of the stand is marked by two decorative elements: an applied, slightly concave ridge, now mostly missing; and a row of knobs at the edge of the roof.

Stand 66

Pls. 109:2; 110:1.

CS no. 36.

IAA no.: 2006-1020.

Category: Restored. Size: length 36.3, height 17.7, depth 18, thickness 2.5.

Composed of Baskets nos.: 7256 L13 (right upper corner of roof and front+ another fragment); unknown basket L15 (large fragment, left side of front); 7391 L15 (center of backside connecting to the beam; left backside "leg"); 7426 L15 (two fragments that compose the left side of the roof + right roof backside corner); 7468 L16 (right front corner); 7473 L16.

Note: the stand lacks figures and decoration, so it is impossible to define back and front sides. We use these terms only for convenience.

Loci and circumstances of finding: the stand was fragmented into relatively large parts, which were spread in L15 – L16, with one fragment in L13.

Ware and finish: light brown ware, very worn at the surface, grey core, light brown encrustation. There are traces of delicate combing on the roof, as well at the bottom of the front openings and elsewhere.

Description: a thick, crude rectangular stand with a slightly concave roof. There is one central tying-beam and two round openings at the roof. The stand has no narrow sides- it is "n" shaped in section, resting only on the two long sides. Inside the stand on the back side there are marks of rope pattern, perhaps indicating that the stand was formed using some re-used parts (?).

The two long sides have a semicircular opening at center bottom, so that the stand actually rests on four 'legs' at its corners.

Stand 67

Pl. 110:2-3.

CS no. 44.

IAA no.: 2006-1028.

Category: Restored. Size: length 30.6, height 12.5, depth 16.4, thickness 3.5.

Composed of baskets nos.: 7231 L13 (upper right front corner); 7240 L13 (left roof corner + part of front between openings); 7259 L13 (back side); 7342 L15 (large fragment at the back); 7348 L15 (large back fragment); 7385 L15 (upper front fragment left of central leg; written 7885, a slip of hand); 7474 L16 (right upper corner of roof and backside).

Note: B7174 was registered in the card during the pottery mending as an upper front part in this stand. However, according to the excavation diary B7174 is a small stand fragment, perhaps from stand CAT80. It seems that there is a slip of hand here for B7474 of L16 (another fragment from B7474 is already registered for this stand).

Loci and circumstances of finding: the stand was fragmented badly and dispersed in loci 13 and 15, with a few pieces in L16.

Ware and finish: brown-orange ware, dark grey core, surface very worn, traces of white wash.

Description: a heavy, massive rectangular stand with a straight roof that has one central tying-beam. The back side is solid. There are no narrow sides, as the stand rests on the back and front sides, having an “n” shape section (compare stand 66 above). The edge of the roof extends slightly upwards. There are two openings at the bottom of the front, so this side rests on three ‘legs’- the middle of which is trapezoidal. The sole decoration on this stand consists of three knobs at the front, divided equally (at the right, center and left) and a ridge at the top front.

Stand 68

Pl. 111:1.

CS no. 85.

IAA no.: 2006-1069.

Category: Restored. Size: length 30.6, height 15, depth 16.4, thickness 2.2.

Composed of Baskets nos.: 7201 L12 (right side fragment; this basket appears in the basket list as a complete stand; in any case, the Locus is L12); 7215 L13 (middle of left side); 7282 L14 (left corner, large fragment); 7306 (“foot” near right corner at front; this appears as a pottery basket from L14 the basket list, so it is perhaps a mistaken number); 7479 L16 (large corner on the right side).

Loci and circumstances of finding: this is one of the few stands whose data of context are difficult to explain. Though the stand was broken into relatively few fragments, and data for five of them exists, they seem to span the entire pit with 5 different loci: two at the top (12, 14) and three at the lower part (L13, L15, L16). Unfortunately, because the stand was not found complete and lacks figurative art, it was not photographed or drawn during the excavation.

Ware and finish: brown-reddish ware, crude, brown encrustation.

Description: a rectangular stand with a straight roof that has two asymmetrically located tying-beams (now missing). The back and front sides have each two small openings at bottom, so that the stand appears as if resting on six ‘legs’ (three at a side). The stand has no narrow sides, having an “n” shape section. Since it has no decoration or figurative art, it is difficult to differentiate front from back. The workmanship is crude, the stand is asymmetric; the roof slants so that one side is lower than the other.

Stand 69

Pls. 111:2; 112:1.

CS no. 89.

IAA no.: 2006-1073.

Category: Restored. Size: length 33, height 14.5, depth 19.5, thickness 2.

Composed of Baskets nos.: 7359 L15 (backside corner + corner on the other side); 7428 L15 upper part with opening); 7474 L16 (front corner).

Loci and circumstances of finding: L15-L16.

Ware and finish: brown ware, darker outside (perhaps red slipped in origin), light brown encrustation.

Description: a rectangular stand with a straight roof that has two tying-beams. The surfaces are worn. The narrow sides are solid. The back side has four small rectangular openings at the bottom. The front has three openings

at the bottom, rounded at their top. Thus the stand rests on legs'. Traces of a row of knobs at the top of one of the long sides suggest that this is the front.

TYPE 1D: FRAGMENTS OF RECTANGULAR STANDS (CAT70-77)

These stands are not further classified, due to their bad preservation.

Stand 70

Pl. 112:2.

CS no. 100; Ziffer and Kletter 2007: 83.

IAA no.: 2006-1697.

Category: FRG. Size: length 34.3, thickness 2.7.

Composed of Baskets nos.: 7102 L12 (right front at bottom); 7210* L12 (center of front with cow and calf); 7134 L12 (left bottom of front with feet of figure).

Locus and circumstances of finding: L12.

Ware and finish: brown ware, dark grey core, surface worn.

Description: a large and thick, rectangular stand; only parts of the lower front were restored. They show an exceptional asymmetric arrangement of openings and figures. Starting from the left there is a deep niche in which a human figure was standing; but only part of the feet survived. To its right is a rectangular opening with rounded corners, mostly filled by the only cow and suckling calf scene from Yavneh. The figures are badly worn, but the composition is clear: below one sees the calf, whose head is missing. The calf is placed in a small round depression made at the bottom of the opening. Above it and along the entire opening stood its mother, but now only the front legs, part of the body and head exist. The head of the cow is turned back towards the calf. Right of this opening is a blackened, depressed rounded area, which signifies a part that fell off, perhaps a figure. The right fragment (B7102) does not combine for certain with the rest of the front, and we are not certain that it belongs to it. It lacks a niche like the opposite side of the front.

Stand 71

Pl. 113:1-2.

CS no. 118.

IAA no.: 2006-1696.

Category: FRG. Size of fragment: 12x12, thickness 1.5.

Composed of Baskets nos.: 7010 L7 (below right); 7024+7025 L7 (small part on top between openings); 7024+7025* L7 (left head of animal); 7051 L8 (left with base for left animal); 7096* L12 (right animal).

Locus and circumstances of finding: L7-L8 with one figure from L12.

Ware and finish: brown clay, dark grey core, whitewash and white encrustation.

Description: the six fragments that compose this part are from the center area of the front side. The stand was rectangular (the front is flat) and small, with the top visible in the shape of one remaining knob. The front had two small, square (?) openings with heads of bulls (?). The heads show large horns, traces of ears and pellet eyes. If the left edge marks the corner of the front, then the stand was very small; but perhaps it had more frontal openings.

Stand 72

Pl. 113:3.

CS no. 120.

IAA no.: 2006-1695.

Category: FRG. Size of fragment: 9x13.5, thickness 2.5.

Composed of Baskets nos.: 7035 L8; 7044* L8 (head of animal).

Locus and circumstances of finding: L8.

Ware and finish: brown clay, dark grey core, buff on the surface; white encrustation outside.

Description: a small part of a rectangular stand. It is part of the front with remains of one rectangular opening with a head of a bull (?). The head has traces of horns, ears and eyes. The mouth was expressed by horizontal cut.

Stand 73

Pl. 113:4.

CS no. 117.

IAA no.: 2006-1685.

Category: Part-S. Size of fragment: 16.5, thickness 2-2.3.

Composed of Baskets nos.: 7193* L12.

Locus and circumstances of finding: L12.

Ware and finish: brown clay, grey core, white encrustation on both sides.

Description: a fragment from the front side, probably of a rectangular stand with a concave roof (part of the edge of the roof is apparent at the top, with a row of knobs- but only one knob survived). There is a small remnant from the right corner of the front. A head of a bull (?) is applied to the front. It shows two large curving horns, applied pellet eyes and ears. The head is stressed by an incision on its left side. A breakage on the right indicates another figure, most likely another bull head (since there is no space for a standing human figure, or evidence of breakages near the top. Furthermore, when standing human figures appear together with bull heads, the last are located much lower than the human heads). If this is true, the arrangement of the figures here is unique.

Stand 74

Pl. 113:5.

CS no. 119.

Category: Part R. Size: length: c.16, height 10+X, depth 11, thickness 1.5.

Composed of Basket No.: 7100 L12.

Locus and circumstances of finding: L12.

Ware and finish: brown clay, dark grey core, whitewash on both sides.

Description: part of a rectangular stand. Less than a half of it survived. The narrow sides are open. There is one central rectangular opening at the back. Part of one small opening at the front has the beginning of a figure, probably a small animal head. The stand had in origin another such opening on the right side, now missing (if so, it is similar to stand 72).

Stand 75

Pl. 113:6.

CS no. 105.

Category: Part R. Size: height 13.6, depth 12.5+X, thickness 1.7.

Composed of Baskets nos.: 7215 L13 (lower corner); 7372 L15 (small fragment); 7428 L15 (corner of roof with knobs).

Locus and circumstances of finding: L15 with one fragment from L13.

Ware and finish: light brown clay, light brown core.

Description: a small rectangular stand with a concave roof. It was broken into tiny pieces, which could not be fully restored. A row of knobs decorates the front and the narrow sides.

Stand 76

Pl. 114:1.

CS no. 108.

Category: Part R. Size: length 17.5, height 14+X, depth 14?, thickness 3.

Composed of Baskets nos.: 7391 L15 (upper corner). A fragment of a front part with knobs and impress rope pattern, from L16 B7462, seems to fit this stand, but lacks physical connection with it.

Locus and circumstances of finding: L15.

Ware and finish: brown clay, dark grey core, very crude and worn.

Description: about a third of this stand survived. It is probably the back side, which is solid. From the narrow sides, parts of two lower slabs survived. Nothing survived of the roof and front side; but the slabs of the narrow sides terminate in a form that suggests the attachment of the front here- hence, the depth of the stand can be restored as approximately 14 cm.

Fragment B7462 L16 belongs to a front with a concave roof, applied rope pattern and a row of knobs at the top. Part of an opening on the right suggests that the stand had in origin two frontal openings.

Stand 77

Pl. 114:2.

CS no. 116.

Category: Part R. Size of fragment: 9x14, thickness 2.2.

Composed of Baskets nos.: 7462 L16 (two of the three fragments).

Locus and circumstances of finding: L16.

Ware and finish: brown clay, grey core, crumbling; traces of whitewash.

Description: a corner fragment of a rectangular stand, with a concave roof (?); the narrow sides are open.

TYPE 2: ELLIPTICAL CULT STANDS (CAT78-102)

TYPE 2A: ELLIPTICAL CULT STANDS WITH ONE TYING-BEAM (CAT78-89)

Type 2A is further divided into cult stands with solid front (Type 2A1, CAT78-83); stands with one frontal opening (Type 2A2, CAT84-85) and stands with two frontal openings (Type 2A3, CAT86-89).

Stand 78

Pls. 114:3; 114:1-2.

CS no. 58; Ziffer and Kletter 2007: 33.

IAA no.: 2006-1042.

Category: Restored. Size: length 25, height 18.8, depth 15.5, thickness 2.5.

Composed of Baskets nos.: 7412* L15 (right animal); 7424 L15 (left corner with legs of animal); 7426 L15 (front upper part +base of backside part); 7474 L16 (large upper back part at the left); 7479 L16 (large front part left of right animal); 7478* L16 (right head of animal).

Loci and circumstances of finding: L15-L16, deposited early since all the baskets are higher than 7400.

Ware and finish: brown ware, grey core, red slipped in origin (?), light brown encrustation.

Description: a large elliptical stand with a straight roof. The roof has one central tying-beam (broken) and two rounded openings. The back side has three rectangular openings and each narrow side shows one rectangular opening. The upper edge of the walls is thickened along the entire stand. Two smaller ridges are shaped on the thickened part at the front. Three vertical ridges divide the front into equal parts. The middle ridge reaches the bottom of the stand, where it is based on a rounded protrusion. This ridge represents perhaps a tree or a pilaster. It is stressed by two small, square openings besides it at bottom.

The two other vertical ridges are placed at the corners, rising above the animal heads. The animals have schematic legs shaped as a ledge of clay without division; long curving necks and cylindrical heads. The nostrils are punctured; the mouths are shown open with large fangs springing from the lower jaws. Tongues made from thin coils of clay extend from the center of the mouths. There are ears at the back of the heads and applied pellet eyes. Pupils are perhaps marked by smaller pellets.

Stand 79

Pls. 20:2; 44:3; 114:3.

CS no. 49; Ziffer and Kletter 2007: 63 left bottom.

IAA no.: 2006-1033.

Category: Restored. Size: length 29*, height 15.7, depth 16*, thickness 1.8.

Composed of Baskets nos.: 7289* L14 (left half of front with figure and two goats); 7348 L15 (back fragment); 7375* L15 (right corner of front with entire figure); 7403 L15 (small front fragment; position not recorded-probably top of tree at center); 7462 L16 (rim fragment); 7474 L16 (back fragment, center top).

Note: during the pottery restoration, the left front with the figure carried the tag 7433 L15. This is a misplaced tag, since the same tree and goats' fragment was drawn in the excavation file as 7289 L14, while B7433 is registered only as "crumbling figure and part of stand".

Loci and circumstances of finding: L15-L16; but one large front part is from L14.

Ware and finish: brown-reddish ware, grey core, brown-white encrustation.

Description: an elliptical stand with a concave roof that has one central tying-beam. The back side and the narrow sides are solid. The front is solid and very richly decorated with figures. At the top runs a row of knobs, interrupted by the central motif of tree and goats. The tree is very plastic, with the trunk having fishbone pattern, except in its lower quarter. Four goats are shown nibbling this tree, set in pairs – a pair on each side.

The goats are made in a relatively high relief. They have short tails, long ears and crescent shaped bodies. One still retains an applied pellet eye with a punctured pupil (?).

At the sides of the front stand two female figures. Their legs are straight and the feet turn forward. The arms descend along the body with hands on the lower abdomen. One does not see breasts at present. The heads have pointed chins but lack ears. The nose is 'pinched' and the applied pellet eyes are set in hand made depressions.

Stand 80

Pl. 116.

CS no. 97; Ziffer and Kletter 2007: 91, bottom.

IAA no.: 2006-1693.

Category: Restored. Size: length 25.4, height 15.8, depth 15.9, thickness 1.6.

Composed of Baskets nos.: 7067* L12 (back side + tying-beam + extension of tying-beam + small front fragment + left roof); 7076 L12 (front part right of standing figure); 7077* L12 (right head of animal); 7078* L12 (head of standing figure); 7167/2* L12 (left part of front including head of animal);

Locus and circumstances of finding: the stand was badly fragmented; all the fragments without exception are from L12.

Ware and finish: dark brown, brittle clay, dark grey core, whitish encrustation, few traces of red paint.

Description: a medium size elliptical stand with a straight roof that has a large central tying-beam. The last rests above the back wall, extending backwards into a large lug. Most of the stand survived, except a few pieces at its right side. The back side has two large triangular openings pointing downwards. The narrow sides are solid. The front is also solid and decorated by a row of knobs at the top. In the center stands a human figure. Its feet turned forward, the position of the arms is not clear; the head has a pinched nose, elongated chin and applied pellet eyes. At the sides of the front, in the lower third, two bull heads are attached. They have curving horns and pellet eyes, but their details are worn.

Stand 81

Pl. 117.

CS no. 39; Ziffer and Kletter 2007: 90.

IAA no.: 2006-1023.

Category: Restored. Size: length 26.2, height 16, depth 17, thickness 2.

Composed of baskets nos.: 7251 L13 (left side, upper part); 7330/2* L13 (head of central figure); 7391 L15 (tying-beam + small backside fragment at bottom center); 7421* L15 (front left with animal); 7424 L15 (backside fragment); 7473 L16 (backside fragment) 7474 L16 (backside fragment).

Note: the large right half of front with animal was not drawn during the excavation, it is probably also from 7474 L16.

Loci and circumstances of finding: the stand was broken but most of it exists in two large fragments from L16 (7421, 7474?). Other, smaller fragments originated from L16 and L15, and two fragments reached the eastern side of the pit (L13).

Ware and finish: brown ware, grey core, light brown encrustation.

Description: an elliptical stand with a concave roof that has one tying-beam at center, leaving two rounded openings. The backside has two triangular openings pointing downwards. The sides are solid as well as the front. The upper edge of the front is decorated by a row of knobs. Two bull heads protrude from the front sides in the middle of its height. The heads have large curving horns, ears on the sides of the head, applied pellet eyes and downwards pointing muzzles. Each muzzle was punctured to express the mouth.

In the center of the front there was a figure, of which only the head survives (and traces from the feet, which turned forward). It was a standing figure with the upper arms perhaps along the body (the hands could be on the chest if the arms were folded; or on the abdomen). The head has large applied pellet eyes, a pointed chin and an incised mouth. The pinching of the head created a sort of a frame for the head, perhaps indicating headdress or ears. An interesting feature can be observed in the shaping of this human figure: the head fits a depression in the tying-beam. The potter probably made the depression first, to accommodate the head of the figure. The tying-beam was already in place, proving that the figure was added later.

Stand 82

Pls. 5:3; 118:1-2.

CS no. 99.

IAA no.: 2006-1692.

Category: Restored. Size: length 28, height 19.5, depth 12-14, thickness 1.5.

Composed of Baskets nos.: 71X3 L12 (front center at bottom, maybe 7153 or 7193); 7259 L13 (right leg of left figure); 7265/2* L14 (head of right figure); 7285* L14 (legs and middle body of right figure).

Locus and circumstances of finding: L14; one small fragment from L13.

Ware and finish: brown ware, white encrustation, traces of white wash, traces of red and black paint on the front.

Description: a small elliptical stand with a concave roof that has one central tying-beam separating two rectangular openings. There are four triangular openings (pointing upwards) at the back side. The narrow sides and the front are solid. The front is decorated by a row of knobs at the top. There are two small holes for pegs of animal heads. Two figures, which are worn out, stand at the center of the front. The right one is more intact. It has applied pellet eyes (one missing). Stumps that adhere to the front suggest that the figure's arms were placed along the body, perhaps with hands on the abdomen. Part of the left arm survived. The head has a pinched nose and an elongated chin.

Stand 83

Pl. 118:3.

CS no. 78.

IAA no.: 2006-1062.

Category: Restored. Size: length 24, height 17.1, depth 15, thickness 2.

Composed of Baskets nos.: 7385 L15 (front upper side at right); 7391 L15; 7426 L15 (front center at top + backside fragment); 7462 L16 (two fragments, one at the corner of lower backside); 7473 L16 (backside top); 7474 L16 (lower right backside).

Note: in the card, at early stages of pottery mending, the number 7035 was written. B7035 of L8 is a lion head, not related to CAT83. It is probably a slip of hand and one cannot retrieve the correct basket. Often, only the basket number was registered at this stage, so we do not know the Locus).

Loci and circumstances of finding: the stand was fragmented and part of it is missing, fortunately a part without figures or decoration. The fragments were spread equally in L15 and L16.

Ware and finish: brown ware, grey core, traces of red paint at the front, light brown encrustation.

Description: a crudely made elliptical stand with a straight roof that has one central tying-beam. All the walls of this stand are solid; the sole openings are two small round holes in the front side – which were filled in origin by animal heads (now missing). The basis of front side extends outside. There is one row of knobs at the top of the front side.

The following two cult stands (CAT84-85) have one frontal opening (Type 2A2):

Stand 84

Pls. 21:1; 43:1 bottom (pieces of); 119;120:1.

CS no. 20; Ziffer and Kletter 2007: 36-37.

IAA no.: 2006-1004.

Category: Restored. Size: length 32.4, height 16.5, depth 16.2, thickness 2.

Composed of Baskets nos.: 7263 L14; 7268* L14 (narrow side and right front with animal); 7268/1* L14 (central female figure); 7274* L14 (left side of front with head of animal). Another basket registered during the pottery mending is 7277 L14 (central front fragment). B7277 is a whole stand (CS6); perhaps the correct number is B7289 L14- since CS6 was marked during the pottery mending as 7289 by mistake.

Locus and circumstances of finding: L14, broken into several large fragments. The large left front and side found as part of B7274 was photographed as found, standing near the western side of the pit.

Ware and finish: brown ware, grey core, covered by light white-brown encrustation.

Description: an elliptical stand with a concave roof that has one central beam. The roof is longer than the base. The back side has a projecting lug at the center top, as if continuing the tying-beam. There are four rectangular openings at the back; the narrow sides are solid. The front has one central, rectangular opening. In it stands a female figure with hands on the (worn) breasts. The thighs of the figures are stressed by rounding and perhaps the sex is indicated also by a hole (?). One arm is missing. The feet were extended forward. The head has a pinched nose and pellet eyes. At the corners of the front, in the lower third of the height, protrude two bull heads. Their horns are worn or broken. A row of knobs adorns the top of the front.

Stand 85

Pls. 41:1; 120:2-3.

CS no. 17; Ziffer and Kletter 2007: 60-61.

IAA no.: 2006-1001.

Category: Whole 1. Size: length 28.7, height 15.8, depth 13.4+X, thickness 1.7.

Composed of Baskets nos.: 7161* L12.

Locus and circumstances of finding: L12. The stand was found intact in one piece near the northern edge of the pit, separated from it only by some other broken vessels. It was found standing as if in order, with the front towards the edge of the pit.

Ware and finish: brown-orange ware, grey core, light brown encrustation; surfaces worn.

Description: a fairly small, elliptical stand with a concave roof that has one central beam. A lug at the back as if extends this beam beyond the back side. The roof is longer than the base. The back side has two rectangular openings with rounded corners. The sides of the stand are solid. There is one central, rectangular opening at the center of the front, which is mostly filled in by a standing female figure. The feet of the figure protrude to the front, applied on the bottom of the stand. The head of the figure merges with the upper front. It has pellet eyes, an elongated chin and a pinched nose. The arms are bent, with hands on the breasts. On the sides of the front there are two bull heads, whose horns are now broken. Each head has ears beneath the horns and (in origin) applied pellet eyes.

The following four stands have each two frontal openings (CAT86-89, Type 2A):

Stand 86

Pls. 21:2; 121.

CS no. 70.

IAA no.: 2006-1054.

Category: Restored. Size: length 25, height 20, depth 16.4, thickness 2.

Composed of Baskets nos.: 7308 L15 (back fragment); 7372 L15 (center of front, bottom); 7391 L15 (side); 7397/1* L15 (head of right figure); 7401* L15 (head of left figure); 7406/3* L15 (body of left figure); 7411* L15 (fragment with incised tree); 7420 L15 (left of front at bottom); 7421/2* L15 (fragment with feet of right figure; identified from a drawing in the diary. It was registered by mistake as 7436 L15 during the pottery mending); 7426 L15 (back fragment); 7438 L15 (side); 7479 L16 (side fragment).

Loci and circumstances of finding: almost all this stand comes from L15, with one fragment from L16. The stand was broken into many pieces.

Ware and finish: brown ware, grey core, traces of red paint on the front behind and left of the figures, light brown encrustation. Note: the tying-beam is blackened as if by fire- after the stand was already broken.

Description: a large, high elliptical stand with a straight roof that has one tying-beam. The top of the front side is thickened and an incised rope pattern alternating with knobs decorates the thick part. The back and the narrow sides are solid. There are two rectangular openings at the front side, filled by figures of standing females. The potter enlarged the openings at the height of the shoulders by rectangular niches, in order to accommodate the arms. The legs of the figures are very short in relation to the rest of their bodies; the feet turn forward. The figures are not completely symmetric- the feet of the right figure are applied onto the edge of the opening, while those of the left figure turn down from the opening. The left figure is larger and longer than the right one. The applied breasts are small and the arms were probably folded, with hands on the breasts. The heads have pinched noses, applied pellet eyes, incised mouths and pointed chins. There are probably large ears. A date tree was incised at the middle of the front between the two openings. Its branches are not symmetrical; below them on both sides of the trunk there are short incisions, which represent clusters of dates.

Stand 87

Pls. 22:2; 122:1.

CS no. 76; Kletter, Ziffer and Zwickel 2006: 152, top; Ziffer and Kletter 2007: 6-7, 43.

IAA no.: 2006-1060.

Category: Restored. Size: length 27*, height 17.5, depth 16, thickness 1.8.

Composed of Baskets nos.: 7240 L13 (backside + upper left side); 7282 L14 (backside); 7308* L15 (front bottom at right with animal); 7339 L15 (large fragment upper right side); 7474 L16 (left side at bottom).

Loci and circumstances of finding: the stand was fragmented into quite many fragments, but only six were registered. If the registration is accurate, the fragments were spread in no less than four loci (L13-L16) – an unusual picture in comparison to most stands.

Ware and finish: brown-grey ware, grey core, traces of white wash (?), light white-brown encrustation.

Description: an elliptical stand with a concave roof that has on central tying-beam. The back side is solid and so are the narrow sides. The front is cut by two rectangular openings with rounded corners. A row of knobs adorns the top. Each opening holds a bull protome with high curving horns, applied pellet eyes and ears. The muzzles are much damaged. The bulls are portrayed standing on curving front legs, with their schematic cube-like bodies attaching to the frontal opening.

Stand 88

Pls. 122:2; 123:1.

CS no. 83.

IAA no.: 2006-1067.

Category: Restored. Size: length 21.3*, height 12.3, depth 13.4, thickness 1.2.

Composed of Baskets nos.: 7256 L13 (upper right side); 7324 L15 (back fragment); 7426 L15 (side fragments).

The head of the animal in the right opening is almost certainly 7330/1* L15.

Loci and circumstances of finding: L15 and one fragment L13; the stand was fragmented and some parts at the front are missing.

Ware and finish: brown-orange ware, grey core, some light brown encrustation. There are few traces of red paint, mainly in the front.

Description: a small elliptical stand with a slightly concave roof that has one tying-beam at the center. The tying-beam is connected to the top of the front part but extends above and over the backside. The two narrow sides are folded outside, creating the appearance of a concave roof. The back is solid. Two openings exist on the front side: the left is rounded and the right rectangular. The left opening looks much larger, only because the animal is missing, together with a bit from the bottom of the opening (notice the broken area at the bottom left of this opening). The openings differ in the shape of their upper sides (one rounded, one straight). A large bull head adorns the right opening, with large curving horns, ears marked by pinching at the lower horns, applied pellet eyes and a broken muzzle. The last have horizontal incision that signifies the mouth and perhaps punctured nostrils. A ridge with an impressed rope-pattern extends along the upper edge of the front.

Stand 89

Pl. 123:2.

CS no. 92.

IAA no.: 2006-1694.

Category: Restored. Size: length 27+X, height 20.6, depth 14.5, thickness 2.

Composed of Baskets nos.: 7215 L13 (front side at bottom, with lower edge of left opening); 7308 L15 (large left part until front opening); 7348 L15 (small backside part); 7474 L16 (right side);

Loci and circumstances of finding: the stand was fragmented, especially the backside. Unfortunately not many fragments were registered; those that were span L13, L15 and L16.

Ware and finish: brown ware, grey core, traces of white wash (?), few traces of red paint (?); grey encrustation.

Description: an elliptical stand that has a slightly concave roof with two tying-beams. The walls are solid apart of the front, which has two rectangular openings with rounded corners. The narrow walls are straight; at the top they extend outside. There was a row of knobs at the top of the front (only one knob survived at the left side). The stand almost certainly did not have figures, since the openings do not show traces from them.

TYPE 2B: ELLIPTICAL CULT STANDS WITH TWO TYING BEAMS (Nos. 90-100)

Type 2B is further divided into cult stands with solid front (Type 2B1, CAT90-94); stands with two frontal openings (Type 2B2, CAT95-98) and stands with four frontal openings (Type 2B3, CAT99-100).

Stand 90

Pls. 1:2-3; 40:1-2; 41; 123:3-4.

CS no. 10; Kletter, Ziffer and Zwickel 2006: 153, left; Ziffer and Kletter 2007: 62.

IAA no.: 2006-994.

Category: Whole 1. Size: length 30.8, height 15.6, depth 13.5, thickness 2.4.

Composed of Baskets nos.: 7165* L12 (entire stand); 7191* L12 (left head of animal).

Locus and circumstances of finding: L12. The stand was found at the north of the pit, but not right at the edge. It was found standing upside down, not exactly on level, with the front facing towards the edge of the pit (eastwards).

Ware and finish: brown ware, grey core, a lot of light brown encrustation.

Description: an elliptical stand, with an almost straight roof that has two beams, set at the height of the top of the walls. The roof is slightly longer than the base. There are four narrow openings at the back side, varying in width and placed asymmetrically. The narrow sides are solid, as well as the front. The top of the front side is framed by a horizontal ridge, on which knobs were placed. At the center of the front was an applied tree, barely seen at present as a vertical ridge. The tree trunk, near the base of the stand, is flanked by two goats that nibble it. The goats have crescent bodies and long horns.

At each corner of the front there is a bull head, protruding from the front. The bulls have curving horns (the upper edges of the horns are worn) and small, applied pellet eyes (but without ears). Female figures stand on the sides of the bull heads, framing the front. The figures have folded arms with hands on the breasts. The legs are portrayed straight and held firm together; the feet (now worn almost completely) protrude forward. The potter stressed the sexual organ. The faces have pinched noses, pellet eyes and elongated chins.

Stand 91

Pls. 23:1; 124; 125:1.

CS no. 64.

IAA no.: 2006-1048.

Category: Restored. Size: length 34.6, height 15.1, depth 13.4, thickness 1.6.

Composed of Baskets nos.: Unknown basket L15 (upper front left of tree); 7359 L15 (back side, large fragment near center); 7372 L15 (left narrow side at bottom and right base fragment with holes); 7375 L15 (front bottom right of tree); 7397/2* L15 (right animal); 7403 L15 (front right between tree and hole of animal); 7423* L15 (left animal head); 7426 L15 (left tying-beam); 7474 L16 (right tying-beam);

Loci and circumstances of finding: L15; apart of one L16 fragment.

Ware and finish: brown-orange ware, grey core, light brown encrustation, and few traces of red paint.

Description: an elliptical stand with a straight roof that has three tying-beams. There are four rectangular openings at the back. The narrow sides have each one rectangular opening and the front is solid. Two animal heads with pegs fitted into small round holes in the front. The necks of the animals show traces of breakage and of legs of riders straddling the necks. It indicates that there were once figures standing on the animals. A vertical ridge crosses the middle of the stand (left of the break, note the position in relation to the tying-beam above). This signifies a tree. There were two goats nibbling the tree at bottom, but almost nothing of them survives apart of edges of the hind legs of the left goat. The goat's bodies can be felt by a sort of "negative" pattern left in the outer reddish surface of the front (Pl. 23:1).

A peculiarity of this stand is four small holes made by stick at the base of the stand before firing. The holes are placed in symmetric positions, creating a trapezoid. Their purpose is not clear (one of the holes is restored). The only other stand with such holes at the base is no. 92 (below).

Stand 92

Pls. 23:2; 125:2-3; 126:1-2.

CS no. 56; Ziffer and Kletter 2007: 63, top.

IAA no.: 2006-1040.

Category: Restored. Size: length 32.5, height 15.2, depth 13.8, thickness 2.

Composed of Baskets nos.: 7408/2* L15 (feet of left human figure + left head of animal); 7413* L15 (right upper corner of front with head and body of standing figure); 7417* L15 (center of body of left human figure + right head of animal); 7421* L15 (front center with goats); 7426 L15 (left side up) 7427 L15 (small fragment, legs of right standing figure); 7430 L15 (feet of right standing figure); 7468 L16 (central front at top with tree, above the goats);.

Loci and circumstances of finding: L15-L16; all the baskets are low (number above 7400), so it is one of the earliest deposited stands in the favissa. Yet, most of the back side is missing. The stand was very badly fragmented; especially the delicate figures and the goats have partly been peeled off. The almost symmetric pattern of breakage of the figures at the sides is interesting

Ware and finish: brown ware, grey core, light brown encrustation.

Description: an elliptical stand with a straight roof that has two tying-beams. The back side is partly missing, but it had 3-4 rectangular openings in origin. Each narrow side has one rectangular opening.

The front is framed on the top by a ridge with a row of knobs. At the center is a tree, shaped as an applied vertical ridge. Two goats are applied on the front at the lower part, nibbling the tree. The right goat survived better; it has a curving body, long horns and open mouth. The second goat remains as a “negative” in grey color on the front.

The corners of the front are dominated by two standing female figures, along the entire height of the stand. The female figures stand on feet that protrude forward, placed on a rounded base that juts out from the wall of the stand. The legs are straight and short. The sex is stressed by a hole. The arms are folded with the hands on the breasts. The faces are elongated, with pinched noses, pointed chins and applied pellet eyes.

Two bull heads are attached to the front (by pegs) near the legs of the female figures. They have relatively short horns, applied pellet eyes. The ears are missing (or broken off) and the muzzles are damaged.

At the base of the stand there are four holes made before firing, symmetrically located as a rectangle, two on the front side and two on the back (one hole now in the missing part). Compare stand 91 (above).

Stand 93

Pls. 126:3; 127:1.

CS no. 65.

IAA no.: 2006-1049.

Category: Restored. Size: length 28+X, height 16, depth 14.3, thickness 1.6.

Composed of Baskets nos.: 7259 L13 (right tying-beam); 7320/1* L15 (right head of animal); 7324 L15 (large back fragment at center) 7359 L15 (large front part at bottom with right hole for animal); 7426 L15 (left side and back corner).

Loci and circumstances of finding: L13 and L15.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation. Note: there are a few parts that appear burnt – on the back side (L15 7324) and a tying-beam (L13 7259).

Description: an elliptical stand with a straight roof that has two tying-beams. There were 2-3 rectangular openings with rounded corners at the back and one at each narrow side. The front is solid, except of holes filled by pegs of bull heads. The right head was found; from the left head only a stump of the peg survived. A vertical ridge crosses almost the entire height of the front, roughly at center- a schematic tree trunk.

At bottom, on both sides of the tree, are remains of two goats that were portrayed nibbling it. Parts of their lower legs, ears and heads still adhere to the front. The other parts were broken off. A break at the top, above the hole of the left animal head, as well as other signs of peeling and breakage, indicate that (female?) figures once stood above the animal heads. Indeed, traces of legs of the right figure survived on the neck of the right animal, at the join to the front. Unfortunately, the figures did not survive.

Stand 94

Pls. 127:2-3; 128.

CS no. 86; Kletter, Ziffer and Zwickel 2006: 155, bottom; Ziffer and Kletter 2007: 63 lower left.

IAA no.: 2006-1070.

Category: Restored. Size: length 31.5, height 16.8, depth 21*, thickness 1.5.

Composed of Baskets nos.: 7235* L13 (head of animal at center - without physical connection to the stand); 7255/2* L13 (head of animal at left); 7365* L15 (right female figure); 7421* L15 (center of front with “head” on top; written 7241 by slip of hand); 7426* L15 (animal head below the right female figure, identified from the excavation diary); L15 unknown basket (side fragment at bottom + side fragment with lines of paint); 7438 L15 (left side); 7449* L16 (left female figure).

Loci and circumstances of finding: the stand was broken into many fragments and large parts of its front and back sides were not retrieved (or not identified). From the 8 registered fragments, most originated in L15, except one from L13 (whose connection is not secure) and one from L16.

Ware and finish: brown-reddish ware, outside buff, very worn.

Description: an elliptical stand with a straight roof that has two tying-beams. The form is bordering on the ellipto-rectangular and in a preliminary publication we called it thus; but it seems to us now to fit better the type of elliptical stands. The tying-beams are located slightly below the top of the walls. The walls were folded outside at the top, with knobs applied at the front and narrow sides and perhaps also at the back side (the knobs there are all restored). All the sides are solid. The front is rich in figurative art. At the corners, two standing human figures ride on necks of bulls. The human figures have short legs that connect to the necks of

the bulls. In the right bull the legs continue as ridges on the neck, terminating near the bull head. The standing figures have applied breasts, but the arms did not survive. Their large heads are placed under a knob at the top of the stand. They have pinched noses, applied pellet eyes (mostly missing), elongated chins and large ears (only the right ear of the left figure survived). The lower part of the left figure is missing.

It seems that there were three bull heads on this stand: two below the female figures and one at center. They were all attached to the front by pegs. The central peg was broken. We ascribe bull head 7235* L13 to this location on account of the similarity to the other two bull heads from this stand. These bulls have short horns, pellet eyes, open mouths indicated by horizontal cuts and ears under the horns. The bulls at the sides project sideways, not directly to the front.

At the center, above the place of the central bull head, there was a different element: a thin triangular vertical ridge with a fishbone pattern of incisions. This looks like a stylized tree trunk. However, at its top there is a knob-like protrusion. One wonders whether this is a knob or a head. It is very worn, but the lack of any traces of applied pellet eyes or evidence for broken horns hint that it is a knob and not a head (this is also supported by the fact that no other head at the Yavneh stands is located at the top of a tree ridge).

The right side of the stand shows of 3 or 4 thin, vertical lines of red paint; traces of two similar lines exist on the opposite narrow side.

The following four stands have two frontal openings (Type 2B2, CAT95-98):

Stand 95

Pl. 129-130.

Pls. 24:1; 39:2

CS no. 25; Ziffer and Kletter 2007: 88, 100 upper.

IAA no.: 2006-1009.

Category: Restored. Size: length 37.9, height 18.5, depth 17*, thickness 1.7.

Composed of Baskets nos.: 7128* L12 (left half of front with left figure); 7128/3* L12 (figure in the left opening); 7128/4* L12 (head and upper body of figure in right opening); 7128/7* (head of animal below the left figure); 7131* L12 (right side of front with the standing figure and animal's head); 7251 L13 (tying-beam at right); 7282 L14; 7289 L14 (left side); 7339 L15 (upper right side).

Loci and circumstances of finding: the stand was fragmented badly, but most of its front remained in two large parts (7128, 7131) in L12. These were found near the section with L14 and stand CAT53. The front was lying upside down; with some stand fragments above it. Once these were removed, the figures of CAT95 were seen lying on a bowl of a chalice. Some fragments were found in L14, and two fragments reached L13 and L15.

Ware and finish: brown ware, grey core, traces of white wash and black paint in a net pattern on the front.

Description: an elliptical stand that has a straight roof with two symmetrically placed tying-beams. The narrow sides have one each narrow rectangular opening and the back side has 6 narrow rectangular openings, arranged asymmetrically. The front side carries a very rich figurative decoration, framed from above by a ridge with a row of knobs. Two figures were applied at the corners, above bull heads that were probably inserted by pegs. Two other figures stood in irregular openings in the center, filling them almost completely. The corner figures stand with their legs directly on the bulls' necks and their very long arms descending along the body, the hands on the lower abdomen pointing towards each other. Above the hands, on the left figure, there was an applied protrusion (a male organ?). It was noticed and photographed during the excavation, but was "circumcised" by accident during pottery mending (this is why the edge shows a recent break). The figures have small applied breasts and are therefore androgynous (?). The faces are round, with applied eyes and a short headdress that encircles the face and terminates at the height of the ears (the last do not seem to be represented). Unfortunately, the faces are very badly worn, showing still elongated chins, pinched noses and (now missing) applied pellet eyes.

The bulls below these figures have thick necks, large applied pellet eyes, ears and short curving horns (badly broken).

The contours of the openings for the two central figures were prepared to accommodate them, as if hugging them closely. They have a round upper part, becoming wider at the shoulders and narrow and rectangular at bottom- somewhat like key holes. The heads of the figures are similar to those on the sides, but larger. They have similar coiffures; but the mouths are visible as plastic modeled lips with horizontal incision in between. There are the usual elongated chins and applied pellet eyes. The legs are straight and held close to each other, the feet pointing forward. The arms descend and then fold in, but the hands are missing. There are no signs

of breasts, at least at present. However, also the lower faces are complete, so the figures did not play flutes. The deep hole in the left figure probably comes to stress the sex, but we are not certain that it existed in origin (it is partially restored). The legs of the right figure survive better, leaving a gap between them (while the legs of the left figures were restored as full before the right figure was found). The legs of the right figure also rest on a protrusion, and perhaps the toes were marked by incision, but this is not certain.

Stand 96

Pl. 131.

CS no. 42.

IAA no.: 2006-1026.

Category: Restored. Size: length 37.3*, height 17.5, depth 17, thickness 1.7.

Composed of Baskets nos.: 7282 L14 (central tying-beam); 7296* L14 (head of right standing figure); 7313/1* L15 (body of right standing figure); 7348 L15 (central front fragment near legs of left figure); 7348/3* L15 (fragment of base with legs of figure at left); 7372 L15 (front-side right corner at bottom); 7385 L15 (fragment of base with figure's legs, right front); 7403 L15 (front upper left corner); 7417* L15 (head of left animal + fragment at right side of front).

Loci and circumstances of finding: the stand was fragmented; almost all the fragments were retrieved in L15, but two were found in L14.

Ware and finish: brown ware, grey core, few traces of white wash and red paint on the front, light brown encrustation.

Description: an elliptical stand with a straight roof that has two symmetrically placed tying-beams. There are altogether 6 rectangular opening at the back and narrow sides arranged asymmetrically. The upper front is decorated by a ridge and a row of knobs. Two elongated, irregular openings are cut near the corners of the front. A figure stood in each opening. The feet of the figures are molded on the front side near the bottom, facing forward. Only stumps of legs survived of the left figure, so the description is based on the right figure. The legs are short and a-proportional in relation to the body; a protrusion probably represents the sexual organ. The arms are now completely missing, but were probably set along the body towards the abdomen. The head is round and very worn, with pinched nose, applied pellet eyes and pointed chin. The central space between the openings seems empty of decoration, except few traces of red paint. Two heads of bulls were set between the openings and the corners of the front, at about the third height of the stand. The right head is missing, showing the pre-made hole designed for its peg. The left head shows applied pellet eyes, stumps of horns, ears and long muzzles.

Stand 97

Pls. 24:2; 132.

CS no. 79.

IAA no.: 2006-1063.

Category: Restored. Size: length 36.4, height 18.1, depth 20.5, thickness 1.5.

Composed of Baskets nos.: 7339 L15 (left front); 7459? L16 (body on the right); 7466* L16 (entire left figure); 7462 L16 (front lower right side); 7468 L16 (front center); 7472 L16 (position not clear; it was defined during the excavation as a fragment with an animal- so there might be a mistake in the number); 7474 L16 (front upper left side); 7477* (head, right figure); 7479 L16 (front upper right side).

Notes: the figures were registered in the card during the pottery restoration as 7466+7477 (left figure); 7459+7466 (right figure). But often the right and left were registered 'opposite'. 7466 L16 was drawn during the excavation and is the entire left figure. The body of the right figure was also drawn, and appears together with other drawings from L16; but the number was not written; it is perhaps 7459. B7477 is the head on the right figure.

Loci and circumstances of finding: the stand was broken into many fragments, but based on the detailed registration of about 10 fragments; it is one of the earliest stands in the pit: all of it was found in L16 with one exception from L15.

Ware and finish: brown-grey ware, surface worn, white wash, light brown encrustation.

Description: a large, elliptical stand with a straight roof that has two symmetrically located tying-beams. The back and narrow sides are solid. The front side has two rectangular openings, each almost filled by a large standing female figure. The figures have arms (mostly broken at present) that descend along the body, perhaps with hands on the chest. There are small breasts. The head of the left figure is round, with a distinctive neck. The lower bodies are crude and there are no legs. The figures are not exactly the same- the

left one is wider. The head of the right figure is narrow, without a clear separation from the neck. The heads have pinched noses, applied pellet eyes and elongated chins. The lower bodies probably ended as pegs that were inserted into depressions in the stand. The figurines seem very crude in relation to other parts of the stand.

The top of the front is made of a massive, square ridge. This is similar to the many stands with similar ridges or decorative zones. The unique feature here is that the ends of this ridge are detached from the wall of the stand, extending sideways and upwards.

Stand 98

Pl. 133.

CS no. 87.

IAA no.: 2006-1071.

Category: Restored. Size: length 34.3, height 14.4, depth 15.6, thickness 1.5.

Composed of Baskets nos.: 7383* L15 (left animal); 7403 L15 (backside center at bottom, between openings); 7428 L15 (upper front part); 7437* L16 (right animal); 7468 L16 (upper part right side); 7473 L16 (bottom backside part between openings + right tying-beam+ right animal); 7474 L16 (upper front part + upper backside part).

Loci and circumstances of finding: the stand was fragmented into many fragments. The registered fragments almost equally spread between L15 and L16.

Ware and finish: brown-orange ware, grey core, surface worn, light brown encrustation.

Description: an elliptical stand with a straight roof that has two symmetrically located tying-beams. The tying-beams are set slightly below the top of the walls. There are 8 narrow rectangular openings at the back and narrow sides, not exactly symmetrical. The top of the walls of the stand is folded outside, creating a thick ridge. This ridge is decorated at the front side by three horizontal incised lines. The front has a peculiar arrangement of irregular openings: two elliptical openings at the center, one above the other, but not identical (the upper one is shorter and higher). Signs of breakage suggest that at least the upper opening included a figure, most likely an animal head (because of the low height of this opening, it was perhaps a dove or a small bull head).

At the sides, set at the third height of the stand, are two bull heads, which were plugged by pegs into holes in the front. The bull heads have very thick, straight necks. The horns are curving, with ears depicted just below them. The eyes are made of applied pellets. The muzzles are long and down-pointing.

There are signs of breakage on the necks of the animals, near their join to the front. Moreover, there is a clear broken area (also with change of colors) on the left upper corner below the top ridge and directly above the animal head. The shape of this area fits a human head. All this indicates that there were once two applied figures, standing on the bull heads.

Two stands (CAT99-100 below) have four frontal openings (Type 2B3):

Stand 99

Pls. 38:2; 134.

CS no. 18; Kletter, Ziffer and Zwickel 2006: 155, right.

IAA no.: 2006-1002.

Category: Whole 2. Size: length 36, height 19.6, depth 19.5, thickness 2.

Composed of Baskets nos.: 7120* L12

Locus and circumstances of finding: L12. Found whole but fractured in many places. It was found lying on the back side, the front facing upward, with the roof right at the northern edge of the pit. It was removed in two parts on two consecutive days of excavation.

Ware and finish: brown ware, grey core, traces of white wash, light brown encrustation.

Description: a large, elliptical stand with an almost straight roof that has two tying-beams. The stand is massive and heavy despite its many openings. There is one irregular opening with rounded corners at the back side and one rectangular opening with rounded corner at each narrow side. Four rectangular openings with rounded corners openings cut the front. The top of the stand, on all sides, is thickened, but only the front has a row of knobs on this thickened part. Knobs are also placed on the front between the openings, near their upper sides.

Stand 100

Pls. 25:1; 135:1.

CS no. 19.

IAA no.: 2006-1003.

Category: Restored. Size: length 35.5, height 17.5, depth 20.2, thickness 2.2.

Composed of Baskets nos.: 7240 L13; 7372 L15 (fragment at back side); 7428 L15; 7473 L16; 7474 L16. Note: another fragment was registered during the pottery mending as 7256 L16. B7256 is from L13, not L16; it is not B7456 L16, which is a flask, not a basket of stand parts.

Main Loci and circumstances of finding: the stand was broken into many fragments, dispersed in the lower loci within the pit – L13, L15 and L16.

Ware and finish: brown ware, grey ware, a lot of white wash above, light brown encrustation. Signs of shaving by knife or another instrument above and under the openings.

Description: a large, elliptical stand with a straight roof that has two beams. It is very similar in the construction to stand No. 99 (above), but has fewer openings. The stand is very crudely made, massive and thick-sided. The back side has one irregular opening. The narrow sides are solid. There are four rectangular openings at the front, arranged asymmetrically.

TYPE 2C: PARTS OF ELLIPTICAL STANDS (CAT101-102)

These parts cannot be classified exactly, since due to their bad state of preservation we are not sure about the form of their roof/front openings.

Stand 101

Pl. 135:2.

CS no. 104.

Category: Part R. Size: length 25.2, depth 15.5.

Composed of Baskets nos.: 7426 L15 (two fragments); 7473 L16.

Locus and circumstances of finding: L15-L16.

Ware and finish: brown ware, grey core, encrustation or white wash outside

Description: a nearly complete roof part. It belongs to an elliptical stand with thin walls and a straight roof. The roof shows six small, rounded openings set in pairs.

Stand 102

Pl. 136:1.

CS no. 106.

Category: Part R. Size: length 18+X; height 16.7; thickness 1.5 cm.

Composed of Baskets nos.: 7176 L12 (a large part at bottom between openings, the only registered one after pottery restoration).

Locus and circumstances of finding: L12.

Ware and finish: brown clay, light grey core.

Description: a fragment of an oval stand with a straight roof. It has rectangular openings.

TYPE 3: ELLIPTO-RECTANGULAR CULT STANDS (CAT103-114)

TYPE 3A: ELLIPTO-RECTANGULAR CULT STANDS WITHOUT TYING BEAMS (CAT103-105)

Stand 103

Pl. 136:2-3.

CS no. 50.

IAA no.: 2006-1034.

Category: Restored. Size: length 24.5, height 17.6, depth 11.5, thickness 1.6.

Composed of Baskets nos.: 7372 L15 (upper right corner of front); 7421 L15 (large part at right side); 7426 L15 (front center + front left lower and upper corner + back side); 7427 L15 (maybe animal's head at right); 7474 L16 (back side).

Loci and circumstances of finding: the stand came from L15, with one fragment from L16.

Ware and finish: brown ware, grey core, white wash and few traces of red paint at the corner and bottom areas of the front.

Description: a small, ellipso-rectangular stand with a straight roof. This stand has no tying-beams – the roof is completely open. The corners of the roof are folded out, ending in rounded lugs that rise upwards. There are 2 small rounded openings at the back. Each narrow side shows one irregular opening. The front has two small, round openings that fit those at the back. A very worn out bull head survived in the right opening. It had horns, now broken. A small horizontal ridge runs above the openings, topped by another ridge at the upper edge of the front. Vertical ridges at the corners of the front meet knobs at their top.

Stand 104

Pl. 137:1.

CS no. 81.

IAA no.: 2006-1065.

Category: Restored. Size: length 26.8, height 19, depth 15.6, thickness 1.7.

Composed of Baskets nos.: 7251 L13 (large part at the right of the backside; it was written as 7254 by mistake); 7259 L13 (right side and front corner at bottom); 7330/7 L15 (animal in left opening); 7348 L15 (front left corner + large backside fragment on the left); 7462 L16 (top corner of right front).

Loci and circumstances of finding: the stand was fragmented into many parts, spread between L13 and L15 with one fragment further below, in L16.

Ware and finish: brown ware, grey core, surface worn out, traces of white wash.

Description: an ellipso-rectangular stand with a straight roof. The roof is completely open, without any tying-beam. The corners of the roof extend outside ending with lugs that extend also upwards. The back side has one large rectangular opening, rounded at its bottom. The narrow sides have each a similar opening. The openings at the sides and back are not located symmetrically. The front and back sides were folded out at the top creating thick rims. There are also vertical ridges at the corners of the front.

There are two inverted trapezoidal openings at the front. A ridge passes above the openings, most of it now missing. The left opening still retains a fairly large bull head. The bull had curving (now broken) horns, ears, and probably pellet eyes that fell.

Stand 105

Pls. 137:2; 138:1.

CS no. 69.

IAA no.: 2006-1053.

Category: Restored. Size: length 30, height 15, depth 16.7, thickness 1.8.

Composed of Baskets nos.: 7240 L13 (front at bottom+ large back right corner); Unknown basket L15 (large left corner of front + upper left back corner); 7348 L15 (front at bottom); 7391 L15; 7426 L15 (front bottom left of “tree”).

Loci and circumstances of finding: the entire back side of this stand is missing. The fragments were found in L15 (mostly) and in L13.

Ware and finish: brown ware, grey core, white wash, light brown encrustation.

Description: an ellipso-rectangular stand with a straight roof that has no tying-beams. The back side is solid and the narrow sides have each one small rounded opening. .

The front side is framed by a horizontal ridge along the top and two vertical ridges at the corners. A row of small knobs was applied at the upper edge of the front, on the upper ridge. Three large lugs at the corners and center adorn the front top. There are also protruding rounded lugs at the back corners. A third vertical ridge, perhaps signifying a tree, is located at the center of the front.

Four small triangular openings cut the front side, without figures. They are arranged symmetrically: the two inside openings point upwards and inward, while the outer openings point upward and outside. At the center of the ridge above the openings, below the central lug, there is a schematic animal head. It has two applied pellet eyes and a pinched nose.

TYPE 3B: ELLIPTO-RECTANGULAR CULT STANDS WITH ONE TYING BEAM (CAT106-110)

Stand 106

Pl. 138:2.

CS no. 77.

IAA no.: 2006-1061.

Category: Restored. Size: length 26*, height 16.8, depth 15.4, thickness 1.7.

Composed of Baskets nos.: 7251 L13 (front, left at bottom); 7348 L15 (upper corner of left side and backside with 'face'); 7330 L15 (tying-beam); 7391 L15; 7408 L15 (position unknown; this basket appears in the basket list as group of figures); 7424 L15 (part of front – the tag with the number fell off and was found nearby); 7428 L15 (left narrow side at bottom); 7437* L15 (front left upper corner with animal head); 7473 L16.

Note: the column in the left opening was registered during the pottery mending as 7262 L13; but this basket was defined as two animal heads.

Loci and circumstances of finding: the stand was broken into many fragments, most medium in size, and the registration is detailed (10 fragments). Almost all the stand was found spread in L15, with one fragment in L13 and one in L16

Ware and finish: brown-grey ware, grey core, light brown encrustation.

Description: an ellipto-rectangular stands with a straight roof that has one thin tying-beam at the center. The rims of the walls are extended outside all around the stand. The back and the narrow sides are solid. The sole decoration on the top is large protrusions at the top on the corners (one now missing), facing towards the back. These were probably bull heads, which are now very worn. They have remains applied pellet eyes and broken horns.

There are two square openings at the front. Part of a pillar with dropping leaves is held in the left opening. The leaves do not continue on the inner side. Signs of breakage exist in the right, apparently from a second pillar. At the top of the front there are two ridges with knobs. Vertical ridges at the corners of the front, lacking knobs, end in slightly extended bases. At the top these ridges terminate in animal heads, similar to the heads at the back corners and also worn.

Stand 107

Pl. 139.

CS no. 35.

IAA no.: 2006-1019.

Category: Restored. Size: length 25.2, height 19, depth 13.2, thickness 1.8.

Composed of Baskets nos.: 7256 L13 (back corner); 7282 L14 (back side at bottom); 7324 L15 (front fragment at center bottom); 7359 L15 (large back fragment); 7421 L15 (middle front + back side at bottom); 7473 L16 (large corner of front at bottom).

Loci and circumstances of finding: the stand was fragmented and dispersed in four loci- mostly L15, but one piece from each of L13, L14 and L16.

Ware and finish: brown-orange ware, grey core.

Description: a small ellipto-rectangular stand with a slightly concave roof that has one central tying-beam. The corners of the roof form lugs that extend to the sides and upwards. Small rectangular openings with rounded openings exist at each narrow side, while the back side is solid. The front has two small, asymmetric openings: the left is roughly square and the right triangular with the point down. However, part of this impression is caused by a fragment from a figure that blocks the bottom of the left opening. It seems that animal heads were located in the frontal openings. Remains of an applied part are seen just to the left of the right opening; its nature is not clear. The openings are framed from above and from below by horizontal ridges with knobs. The ridges reach closely, but do not connect, to two elongated figures at the corners of the front. These figures have long legs with feet turning to the front. The sex is stressed by an applied rounded pellet. The middle body looks schematic and there are no traces of arms. The heads continue the body without clearly separated necks. The heads have pinched noses, pellet eyes, elongated chins and probably incised mouths.

Stand 108

Pl. 140.

CS no. 95.

IAA Final Number: 2006-1691.

Category: Restored. Size: length 33, height 17.2, depth 20.5, thickness 1.8.

Composed of Baskets nos.: L12 7193 (front upper right); L14 7263 (front right side at bottom); 7372 L15 (backward 'knob' of tying-beam); 7391 L15 (upper part of front near the tying-beam); L15 unknown basket (large fragment, back side at bottom); 7473 L16 (largest part of the back side)

Locus and circumstances of finding: this stand was broken into many fragments, dispersed in four loci.

Ware and finish: brown-reddish ware, grey core, grey encrustation. The grey core shows through at the front, where the surface is much worn.

Description: an ellipso-rectangular stand with a straight roof that has one central tying-beam. The tying-beam extends above the back wall, ending in a large lug. The back side and the two narrow sides are solid. There are two square openings with rounded corners at the front; the right one still shows the beginning of a neck of an animal. The openings are not exactly symmetrical. A row of knobs, situated on a ridge formed by folding of the rim of the front wall, adorns the upper front. Three applied vertical ridges are arranged symmetrically on the front. The corner ridges end above with knobs. There was a knob also above the central ridge (it fell). The entire stand is crudely made and asymmetric.

Stand 109

Pls. 25:2; 141:1.

CS no. 91.

IAA no.: 2006-1075.

Category: Restored. Size: length 35.1, height 19.1, depth 17.5, thickness 2.

Composed of Baskets nos.: 7324 L15 (upper left side of front); 7348 L15 (two backside fragments); 7359 L15 (backside fragment + part of front); 7375 L15 (upper right corner of front); 7474 L16 (backside left fragment).

Loci and circumstances of finding: the stand was fragmented into many fragments, but according to the 7 registered ones, all were found in L15, except one fragment from L16.

Ware and finish: brown ware, grey core, traces of whitewash, white and grey encrustation.

Description: an ellipso-rectangular stand with a straight roof that has one central tying-beam. The back and the narrow sides are solid. The tying-beam extends above the back, resting on a slightly heightened part, ending in a protruding lug. There are two openings at the front, irregular and asymmetrically placed. The right opening is higher and narrower than the left one. At the upper edge of the front there is a thick ridge, with two rows of impressed rope pattern. The edges of the ridge detach from the front and rise up and sideways. There are no traces of figures in the openings. The stand is crudely made and asymmetric.

Stand 110

Pl. 141:2.

CS no. 88.

IAA no.: 2006-1072.

Category: Restored. Size: length 27.6, height 18.5, depth 16.4, thickness 1.5.

Composed of Baskets nos.: 7225* L12 (left animal with base); 7372 L15 (backside); 7403 L15 (backside part); 7426 L15 (backside at center); 7438 L16 (center of backside and part of roof-front joint); 7462* L16 (right animal); 7473 L16 (front part); 7474 (backside fragment).

Loci and circumstances of finding: this stand was broken and dispersed in many baskets of L15. One fragment was found in L12 and three reached L16.

Ware and finish: brown ware, grey core, light brown encrustation.

Description: an ellipso-rectangular stand with a straight roof that has one central tying-beam. The backside and narrow side walls are solid. The tying-beam extends above the back ending in a lug. The rim of the front side is folded out and decorated by a row of knobs. The corner knobs are slightly larger and are worn. The possibility that they depicted animal heads seems unlikely. There are two rectangular openings at the front side. The upper left corner of the right opening retained a triangular protrusion, which indicates that the part between the openings is a schematic tree. Large bull heads adorn the openings. They have pointed, straight horns; ears, applied pellet eyes, long and rather delicate muzzles with horizontally cut mouths and punctured nostrils.

TYPE 3C: ELLIPTO-RECTANGULAR CULT STANDS WITH TWO TYING BEAMS (CAT111-113)

Stand 111

Pl. 142.

CS no. 84.

IAA no.: 2006-1068.

Category: Restored. Size: length 32.7, height 14, depth 16, thickness 2.2.

Composed of Baskets nos.: 7215 L13 (right side with protrusion, a large fragment); 7240 L13 (tying-beam).

Locus and circumstances of finding: L13. The stand was fragmented. Unfortunately no more fragments were marked from this stand.

Ware and finish: brown ware, grey core, white wash.

Description: an ellipto-rectangular stand with a straight roof that has two tying-beams. There are two triangular openings pointing upwards at the back and at the front. The narrow sides have each a similar opening. It is not completely clear what is the back and what the front. The elliptical long side has three large lugs at the top. The straight side was perhaps the front, but its bad state of preservation makes it look worse.

Stand 112

Pl. 143:1.

CS no. 53.

IAA no.: 2006-1037.

Category: Restored. Size: length 26.3, height 16.7, depth 14.8, thickness 1.5.

Composed of Baskets nos.: 7131 L12 (back side); 7138 L12 (large fragment, right side at bottom); 7168/2* L12 (right figure; registered as 7167 during the pottery mending); 7194* L12 (left figure); 7210 L12 (right side corner towards the back); 7215 L13 (position unknown).

Locus and circumstances of finding: L12, with only one fragment from L13.

Ware and finish: brown-orange ware, grey core, traces of red painted lines on the right side and front; light brown encrustation.

Description: an ellipto-rectangular stand with a straight roof that has two massive tying-beams that climb above the back wall and protrude backwards. The back side has two openings, one rounded and one rectangular. The left side has one triangular opening pointing down; the right side has one rectangular opening with rounded corners. The corners of the back side have protruding lugs. The rim of the front side is thickened but lacks knobs; it detaches from the wall on the sides, ending with a slight turning upwards.

Three rectangular openings, not entirely symmetrical, are cut in the front side. The central opening is mostly restored, and only small traces of breakage survived from its figure. Two figures stand in the side opening, the right one is better preserved (but also quite worn). The figures had arms that descend along the body with hands on the abdomen. The heads are rounded, with pinched noses and probably head dresses encircling the faces and pellet eyes. The feet were applied to the front below the openings, resting on a ledge that protrudes slightly from the front.

The stand as a whole is crude; the roof slants so that the front is higher than the back.

Stand 113

Pls. 26:1; 143:2; 143.

CS no. 54.

IAA no.: 2006-1038.

Category: Restored. Size: length 31.8, height 19.7, depth 17, thickness 1.7.

Composed of Baskets nos.: 7192* L12 (small fragment, front bottom with feet of left figure); 7193 L12; 7220* L12 (figure in left opening); 7289 L14 (large back left corner + another back fragment);

Loci and circumstances of finding: L12 and L14.

Ware and finish: brown ware, grey core, light grey encrustation.

Description: this stand is similar to CAT112 (above), but unlike it, it is well-made and symmetric. Its corners are cut precisely and sharply and the stand is pleasant to the eyes. The stand is ellipto-rectangular with a straight front with two large tying-beams. The last climb above the back wall and end in round lugs. Similar protrusions adorn the upper corners of the back wall. There are three asymmetric rectangular openings at the back and one large rectangular opening at each narrow side. A thickened ridge without knobs frames the top of the front; at the sides this ridge is detached from the wall of the stand, ending in a slight upwards turn.

The front part is cut by three rectangular openings. One part between the middle and right opening is missing. A human figure stood in each opening, but only the feet at the bottom of the openings survived from the right figure. From the central figure only part of the feet survived. The left figure is a well preserved standing female figure with a round head, large applied pellet eyes, pinched nose and a round chin. The arms are folded with hands on the breasts. The legs are straight and short. The potter stressed the feminine body by rounding the thighs.

TYPE 3D: ELLIPTO-RECTANGULAR CULT STANDS WITH FOUR TYING BEAMS (CAT114)

Stand 114

Pl. 145.

CS no. 48.

IAA no.: 2006-1032.

Category: Restored. Size: length 32, height 16.9, depth 18.1, thickness 1.5.

Note: since the two wide sides are similarly decorated, it is difficult to separate “back” from “front”. The following description refers to the side with the higher protruding edge as back.

Composed of Baskets nos.: 7391 L15 (upper right corner+ fragment under back left corner); 7421 L15 (large backside fragment +right back side); 7468 L16 (corner); 7473 L16 (part of second from left tying-beam + all the narrow left side).

Loci and circumstances of finding: L15-L16.

Ware and finish: brown-reddish ware, grey core, light brown encrustation. There are perhaps traces of a red painted line at the right upper front. Signs of horizontal combing appear at the bottom of the back and inside the stand, mainly near the bottom.

Description: an ellipto-rectangular stand with a straight roof that has four tying-beams. The tying-beams are set very densely; obviously not all of them are required for holding the walls in place. They have (at least in part) a purely decorative or symbolic role. Since the two long sides are decorated in a similar fashion, it is hard to tell front from back. The rims of both long sides are folded out. One long side (which we placed as back for the sake of convenience) has two triangular openings pointing upwards and another narrow slit, crudely made. If this opening was miscalculated, the potter did not care to close it in order to improve the look. This side is decorated at the top by two plastic ridges, the upper of which carries a row of knobs. The two ridges meet at the ends. The narrow sides have each one oval opening, but the one on the left side is very close to the front. The “front” side has two rectangular openings. The thickened top of this side also has a row of knobs; but the ridge is detached at one side, climbing up much higher with a series of upward-pointing knobs. The result is that the entire stand is asymmetric and seems crude, despite of an apparent skill by the potter.

UNCLASSIFIED PARTS OF CULT STANDS (CAT115-119)

Stand 115

Pl. 146:1-2.

CS no. 101.

IAA no.: 2006-1698.

Category: Part R. Size: length 26.5, height 11, thickness 1.5.

Composed of Baskets nos.: 7474 L16 (large right front part with head of animal); 7479 L16 (corner of left side of front).

Locus and circumstances of finding: L16.

Ware and finish: dark brown clay, dark grey core, surface worn and crumbling, in a very bad state of preservation.

The grey at the front is the core showing where the surface was worn.

Description: front of a stand, probably elliptical. The roof is straight. The front is solid. It is decorated by three ridges at the top, probably without rope pattern (but the entire surface is extremely worn out). Two large animal heads protrude at the lower sides of the front. Their details are worn, but it is clear that they had open mouths, so perhaps that these were lions. There are no signs of tying-beams, but maybe it is because of the bad state of preservation.

Stand 116

Pls. 1:3; 146:3.

CS no. 43.

IAA no.: 2006-1027.

Category: Part R. Size: length 30.2, height 14.6, thickness 2.2.

Composed of Baskets nos.: 7153 L12 (all the back side and left narrow side); 7067 L12 (small fragment on right side).

Locus and circumstances of finding: L12. Only the back side and part of the narrow sides exist. Except one small piece, the stand was found *in situ* near the center of the pit, resting on the back (so the front was facing upward). The upper half with the front was probably removed by the bulldozer, and either stolen or broken beyond ability of reconstruction.

Ware and finish: brown ware, grey core, white wash, light brown encrustation.

Description: little less than a half exists from this stand; mostly the back side which has two small triangular openings pointing inwards. The stand was elliptical, with a straight roof that has two tying-beams. At the top are two (probably three in origin) rounded lugs. The beginning of an opening can be seen at the left end.

Stand 117

Pl. 147:1.

CS no. 94.

Category: Part R. Size: length 19.5+x, height, 12.8 depth 11, thickness 1.8.

Composed of Baskets nos.: 7039 L8 (back side); 7045 L8 (back side at the top); 7048 L8 (small back side fragment).

Locus and circumstances of finding: the stand is entirely composed of L8 fragments; it was broken recently, most likely by the bulldozer, a fact that explains why not all its parts were retrieved.

Ware and finish: brown-reddish ware, grey core, buff outside (or encrustation?).

Description: a small elliptical stand with a straight (?) roof. The back side and the right side survived, and these are solid. Almost nothing exists from the front side, but change of color indicates an opening (perhaps for an animal head) at the lower right side of the front. The definition of front rests on two small knobs at the top of one side.

Stand 118

Pl. 147:2

CS no. 112.

Category: PART R. Size: unknown, thickness 1.6-2.

Composed of Baskets nos.: 7215 L13; 7391 L15; 7426 L15)

Locus and circumstances of finding: L13, L15. The stand was fragmented into many small fragments (c. 35 were collected); because they were small and lacked figures, it was decided not to try to restore them. Only three fragments were registered at the time of the pottery restoration.

Note: we classified this stand as "Part R"; however, it is difficult to state its status. Given more time perhaps it could be restored at least partially.

Ware and finish: brown reddish clay, grey core, white encrustation/slip.

Description: small fragments of a stand, probably rectangular, with applied rope pattern at the front and a concave roof. Two fragments seem to be right upper corners of fronts, if so the fragments represent to more than one stand.

Stand 119

Pl. 147:3.

CS no. 119a.

Category: Part S. Size: height 17.3.

Composed of baskets: L12 B7138.

Ware and finish: brown ware, grey core, white encrustation.

Description: right corner of an elliptical (?) stand. A row of knobs decorates the top front. The narrow side is solid. There is part of a rectangular opening at the front. Although a mere fragment, enough of it remains to see that it is independent (it does not belong to any of the stands CAT1-118, above). Hence, it signifies one more stand and therefore, was entered into the catalogue.

CATALOGUE 2

FIGURES DETACHED FROM CULT STANDS

Raz Kletter and Irit Ziffer

Note: The detached figures were arranged several times and some of their numbers had to be changed, for example after finding a new head during washing of baskets of 'regular' pottery; or when formerly unidentified pieces were classified.

One bull head (L15 B7364) was found in 2007 during pottery washing. It was numbered as detached animal head CAT162 (CS182), later found to fit cult stand CAT26. In order not to change all the numbers we left it in the list of detached figures. Another small human head (L15 B7445/1) was found during pottery washing in 2008 and was added at the end of the catalogue as CAT183. Files and photos of some figures in the IAA archives may carry former CS numbers.

Correlation between CAT and CS numbers (arranged by CS numbers) can be found in Appendix 3; for CAT120-161 the numbers are the same and we do not repeat CS numbers here. All the items are hand-made, unless if noted otherwise. Size is given in cm. At time of writing the final version of this catalogue (2009), the detached figures do not have IAA numbers and none has been published before.

1. HUMAN FIGURES

CAT120: Female Figure (Pl. 149:1)

Basket: unknown; found during pottery restoration.

Height: 12.2, width 4.3 cm. Brown clay, grey core, extremely worn out.

Description: a standing human figure composed of three fragments, all very much worn and damaged. We considered the possibility that it is an animal figurine, but it is unlikely (for lack of horns and the shape of the head). The figure is side facing. The side that was attached to the front of the stand is flattened and lack details. The attachment was made along the lower part of the figure (until just below the arm) and at a small area on the upper head. The rest was not attached, that is, this part might have been placed against an opening in the stand. The figure has two arms extended forward, but instead of full legs there are only stumps of what seems to be feet pointing one to the front and one downwards.

We tried to find stands that can accommodate this figure; CAT56 is the only one found. The figure was perhaps attached at the left edge of the left frontal opening. The stand shows area of breakage below the opening that has the same shape as the lower body of figure CAT120. There is also a small broken area at about the height of the head (the stand is restored, and at present this area remains slightly too high for the figure). This position fits perfectly the pattern on the backside of the figure, leaving the central part in the opening of the stand. Also, the clay of the figure is similar to that of the stand in color and surface texture.

If this is the original position of this figure, it is a third figure in the 'narrative' of the hunt scene of the lion devouring a bull. This figure must be seen as a warrior fighting the lion (the two arms are extended directly towards the missing lion's head. The figure of the warrior obliterates the view of most of the bull's head, though. Furthermore, we are not familiar with a good comparison to such a scene. However, the only other alternative is to assume that this figure comes from another stand that was completely or very badly destroyed.

CAT121: Female Figure (Pl. 149:2)

Basket: 7034. Locus: 8.

Height: 9.4, width 5.4 cm. Brown clay; white encrustation mainly on the back.

Description: a nearly complete female figure, which has a slightly concave back. This indicates that it was probably attached in origin to an elliptic stand. The hands hold the small and pointed breasts, the legs are missing. The chin area is worn, eyes are made of applied pellets, and there are traces of headdress and perhaps ears.

CAT122: Female Figure (Pl.150:1)

Basket: 7144. Locus: 12.

Height: 10.9 cm. Brown clay, grey core, white encrustation.

Description: a nearly complete, standing female figure, restored from 5 fragments. The legs are straight but slightly separated. Arms start along the body, but are broken. The head is large, with an incised mouth, pellet eyes (only the left survived), and remains of headdress that looks like a *turban*.

CAT123: Female Figure (Pl. 150:2)

Basket: 7284/1. Locus: 14.

Height: 4.7 cm. Red-brown clay, crumbling.

Description: small female figure with hands supporting the breasts. Only the head and upper body survive. It was attached at the back to a stand. The figure is thin, perhaps from an upper part of a cult stand. It has elongated face, incised mouth, pellet eyes, and remains of a headdress at the back similar to that found on figures of CAT44.

CAT124: Female Figure (Pl. 29:1)

Basket: 7045. Locus: 8.

Height: 8.7 cm. Brown clay, grey core, white and brown encrustation on the front side.

Description: a nearly complete female body with hands on the abdomen. One leg survived. The breasts are small; the head is round, with pellet eyes, ears on the side made by pinching, probably incised mouth (now worn).

CAT125: Female Figure (Pl. 151:1)

Basket: 7024+7025. Locus: 7.

Height: 6 cm. Brown clay, white traces of encrustation, surface worn.

Description: head and upper body of a standing female figure, with stumps of arms and breasts. Legs are broken. The left breast survives; eyes are made of applied pellets, placed in ringed-like depressions.

CAT126: Female Figure (Pl. 151:2)

Basket: 999/5.

Height: 5.3 cm. Brown clay, dark grey core, very worn.

Description: an upper part of a standing figure, crumbling and worn. It was found during the pottery mending and its context is unknown. The head has eye depressions with pellet eyes that felled off; small hands were placed on the chest, probably holding the breasts. Some trace of the attachment to the stand, or maybe of a headdress, survived.

CAT127: Human Head (Pl. 151:3)

Basket: 7442. Locus: 16.

Height: 3 cm. Brown clay, grey core. The surface is worn

Description: a round, small head with remains of the right eye (applied pellet) and part of ridge around the face.

CAT128: Human Head (Pl. 151:4)

Basket: 7422/3. Locus: 15.

Height: 3.2 cm. Brown clay.

Description: round human head with pellet eyes and elongated chin. The back is crude. The eyes have pinched depressions.

2. HUMAN BODY PARTS

CAT129: Female Body (Pl. 152:1)

Basket: 7348/2. Locus: 15.

Height: 6.3 cm. Dark brown clay, grey core.

Description: a large and thick body with beginning of legs. The head is missing, one arm partially remains. Signs of breakage indicate that hands held the breasts, which were applied (and broken away).

CAT130: Female Body (Pl. 29:2)

Basket: 7265/1. Locus: 14.

Height: 9.4 cm. Light brown clay, grey core, buff outside.

Description: a nearly complete, thin female body. The legs are straight; the pubic area is indicated by incision. The belly is protruding, suggestive of pregnancy, with a slight pellet perhaps marking the navel. The breasts are placed at the sides of the chest, the hands are broken off.

CAT131: Female Body (Pl. 152:2)

Basket: 7010/1. Locus: 7.

Length: 5.8 cm. Brown ware, grey core, white encrustation on the front.

Description: a nearly complete, thin female body. After pottery mending it carried the registration L15 7346, but drawing made during the excavation proves that it is from B7010. The body has two small applied breasts. The hands are broken, the feet protruded forward (now broken).

CAT132: Female Body (Pl. 152:3)

Basket: 7093. Locus: 12.

Height: 4.1 cm. Brown ware, dark grey core.

Description: a small female body, slightly curving backwards. The breasts are pointed; signs of breakage of the arms are evident at the sides. Part of the head survived with a right pellet eye. Two small incisions at the back are remains of a headdress.

CAT133: Female Body (Pl. 153:1)

Basket: 999/6 (unknown context).

Height: 4.8 cm. Brown-grey ware.

Description: a thin, small female body, with most of the legs and traces of breasts. It was not drawn during the excavation, and the context is unknown.

CAT134: Hand (Pl. 153:3)

Basket: 7330/5. Locus: 15.

Height: 3.4 cm. Light brown clay.

Description: hand of a human figure, traces of red paint.

3. SIDE-FACING ANIMAL FIGURES

CAT135: Side-Facing Figure (Pl. 29:3-4)

Basket: 7327. Locus: 15; attaching to fragment B7330, L15.

Height: 7.3, length 7.6 cm. Brown clay, grey core.

Description: a complete animal figure (bull?) standing sideways, attached to a small fragment that shows the lower edge of the cult stand's opening. The head points down, the front side has a large pellet eye, while the side facing inside the stand is eyeless. The horns are missing. The animal stands on two 'legs' that serve as connection to the stand.

CAT136: Side-Facing Animal (Pl. 153:2)

Basket: 7128/6. Locus: 12.

Height: 3.3, length 5.4 cm. Red-brown clay, grey core, worn.

Description: Small head of an animal standing sideways, legs missing.

CAT137: Side-Facing Animal (Pl. 153:4-5)

Basket: 7387. Locus: 15.

Height: 3.2, length 3.3 cm. Brown-grey ware, traces of encrustation.

Description: small animal with front legs. It was attached at bottom in a cult stand opening, so the side facing into the stand is schematic. The mouth is open, eyes are made of applied pellets and thin ears turn to the back. The front paws are worn, but show fingers by incision.

CAT138: Side-Facing Bird (Pl. 29:5)

Basket: 7254. Locus: 13.

Height: 3.2, length 3 cm. Brown clay, worn.

Description: small figure of a bird. The head is missing. One wing is full, as it was facing outside. The opposite

wing is schematic, since it was turned towards the inside of the cult stand. The bird was also attached by one leg (not two, but it was seen from the front). It is most likely a representation of a dove.

4. ANIMAL FIGURES/HEADS

CAT139: Head of Animal (Pl. 154:1)

Basket: 7480. Locus: 16.

Height: 4.4, width 3.9 cm. Dark grey clay, burnt like, worn out.

Description: a large head with two pointed, triangular horns, open mouth and incised nostrils. The head is flat at the back, where it was attached to the stand.

CAT140. Head of Animal (Pl. 154:2)

Basket: 7331. Locus: 15.

Height: 6.9, length 7.8 cm. Brown clay, grey core, white encrustation.

Description: a large head with a long peg, straight horns, and pellet eyes that felled away.

CAT141. Head of Animal (Pl. 154:3)

Basket: 7257. Locus: 11.

Length 4.9 cm. Brown clay, grey core; covered by white encrustation on the back.

Description: a large bull head with broken horns; pellet eyes (only the right eye remained).

CAT142. Head of Lion/Lioness (Pls. 29:5; 155:1)

Basket: 7307. Locus: 7.

Length 6.4 cm. Brown ware, dark grey core, buff outside.

Description: a lion or lioness with open mouth, pellet eyes, small triangular ears and a ridge around the face. There is an incised line between the ears. The form of breakage indicates that the figure was standing in an opening, with front paws protruding out (only one survived).

CAT143. Head of Lion/Lioness (Pls. 29:7; 155:2)

Basket: 7035/2. Locus: 7- surface find.

Length 5.9 cm. Brown clay, dark grey core, white encrustation.

Description: a head similar to no. 142 (above), most likely forming a pair on the same stand. The mouth is open; the eyes made of applied pellets, the ears are triangular. Traces of nostrils made by stick are apparent.

CAT144: Head of Animal (Pl. 155:3)

Basket: 7035. Locus: 7.

Height: 3.3 cm. Brown clay, grey core, worn.

Description: a small head of bull with long, square neck. The left horn survived partially. The mouth was open and there were applied pellet eyes (now missing).

CAT145: Head of Animal (Pl. 155:4)

Basket: 7347. Locus: 15.

Height: 2.8cm. Dark brown clay, grey core; white paint in the eyes.

Description: a small head of animal (probably bull), very much broken. It has a slightly open mouth, nostrils made by stick and filling of white paint in small indentures for the eyes.

CAT146: Head of Animal (Pl. 156:1)

Basket: 7042. Locus: 10.

Height: 4.2 cm. Brown clay, dark grey core, white encrustation.

Description: small head of bull with curving horns and ears. The muzzle is broken.

CAT147: Head of Animal (Pl. 156:2)

Basket: 7313/2. Locus: 15.

Length: 5.1 cm. Brown clay, grey core, traces of whitewash.

Description: a large head (bull with a peg). The horns and ears are missing and the pellet eyes were broken off.

CAT148: Head of Animal (Pl. 156:3)

Basket: 7268/3. Locus: 14.

Height: 2.6, length 3.3 cm. Brown clay, grey core, surface worn and crumbling

Description: small animal head (bull), worn. Horns survive almost intact; probably with pellet eyes (now missing).

CAT149: Head of Animal (Pl. 156:5)

Basket: 7224/1. Locus: 12.

Length: 4.3 cm. Brown clay, white encrustation, much worn surface.

Description: large head of bull with the right horn still surviving. It had in origin applied pellet eyes and ears at the side. The head had a peg as means of attachment to a cult stand.

CAT150: Head of Animal (Pl. 157:1)

Basket: 7155/1. Locus: 12.

Length: 5.6 cm. Brown clay, grey core, buff outside.

Description: large head of bull, with left horn broken away. It is worn, but probably had applied pellet eyes in origin. It was attached to a cult stand by means of a peg, and the marks of attachment are evident on the peg.

CAT151: Head of Animal (Pl. 156:4)

Basket: 7079. Locus: 12.

Length: 6.1 cm. Light brown clay, grey core, worn surface.

Description: large head of animal, with a long neck. A flattened end shows that it was applied onto the stand (not by peg). There are slight remains of ears and pellet eyes that fell off.

CAT152: Head of Animal (Pl. 157:2)

Basket: 7408/1. Locus: 15.

Height: 4 cm. Light brown ware, grey core.

Description: a small head of a bull with intact, curving horns. The eyes are made of applied pellets, the ears placed at the sides of the head (only one survives).

CAT153: Head of Animal (Pl. 157:3)

Basket: 7064. Locus: 8.

Height: 4.8 cm. Brown clay, dark grey core, whitewash, light brown encrustation.

Description: head of animal (bull?). It is much worn; the eyes were perhaps marked by small indentations, but are now too worn to be seen clearly. The neck is long and ends in a way that shows that the figure was 'peeping' from an opening.

CAT154: Head of Animal (Pl. 157:4 right)

Basket: 7454. Locus: 16.

Height: 2.1 cm. Light brown clay, grey core, white encrustation.

Description: a very small head with small, worn ears. Remains of a left pellet eye survive.

CAT155: Head of Animal (Pl. 157:4 left)

Basket: 7417/2. Locus: 15.

Height: 2.5 cm. Dark brown clay, grey core, worn.

Description: a tiny head, identified as 7417/2 from a photo made immediately after the excavation. It is much worn, but has indented eyes (?) and remains of left horn.

CAT156: Head of Animal (Pl. 157:5)

Basket: 7135. Locus: 12.

Height: 3.7 cm. Brown clay, grey core, very worn.

Description: a small head and neck, with part of the attachment to the stand, so it was 'peeping' from an opening. There are traces of the ears and beginning of front legs.

The following four heads were not drawn in the field, but found in baskets during pottery mending. The context is unknown. We gave them an arbitrary registration number 999.

CAT157: Head of Animal (Pl. 158:2)

Basket: unknown, registered as No. 999/1.

Height: 3, length 3.5 cm. Orange clay, very much worn.

Description: a large, thick bull head, with stumps of horns and ears on the side. It was attached to a stand by peg.

CAT158: Head of Animal (Pl. 158:1)

Basket: unknown, registered as No. 999/2.

Length: 4.1 cm. Brown-orange clay, buff outside.

Description: a delicate bull head, whose horns were broken off. It has pellet eyes and an open mouth marked by incision. The head was attached by a peg to the front of a stand.

CAT159: Head of Animal (Pl. 158:3)

Basket: unknown, registered as No. 999/3.

Length: 3 cm. Dark brown-grey clay, buff outside, worn and crumbling.

Description: a small head with pellet eyes. Ears and horns were all broken off.

CAT160: Head of Animal (Pl. 158:4)

Basket: unknown, registered as No. 999/4.

Length: 2.5 cm. Gray-brown clay, dark grey core, buff outside.

Description: a small, very much broken head. The mouth is slightly open; there are incisions near the edge and traces of the right eye. The entire back part of the head is missing.

CAT161: Head of Animal (Pl. 158:5)

Basket: 7010. Locus: 7.

Length: 5 cm. Brown clay, dark grey core, light brown encrustation.

Description: a large animal's head, very worn. It shows stumps of horns and remains of one pellet eye. The muzzle is short and pointed.

CAT162: Head of Animal

CS182. Basket: 7364. Locus: 15.

Length: 3 cm. Brown clay, grey core, traces of white wash.

Description: a small head, probably of a bull. One horn survived in part, showing an ear below it. The muzzle is broken.

Note: this head was later identified as belonging to CAT26, see Catalogue 1 above.

5. COLUMNS

CAT163: Column (Pl. 159:1)

CS162. Basket: 7055. Locus: 8.

Height: 5.7 cm. Light brown clay, grey core, buff outside

Description: a round column combined from two fragments. It has petals in its middle and an applied band near the top.

CAT164: Column (Pl. 159:2)

CS163. Basket: 7395. Locus: 15.

Height: 8.9 cm; height of opening in the stand c. 7 cm. Brown-reddish clay.

Description: a round column, slightly curved, with petals near the upper side. There are traces of attachment to the stand.

CAT165: Column (Pl. 159:3)

CS164. Basket: 7395. Locus: 15.

Height: 4.4 cm. Brown clay.

Description: a round column, with applied band near the top side.

CAT166: Column (Pl. 159:4)

CS165. Basket: 7406. Locus: 15.

Height: 9, height of opening in the stand c. 6.3 cm. Brown clay, dark grey core.

Description: a round column, with petals near the top; composed of two fragments. (It was identified as L14 7285 by mistake, as a drawing from the time of the excavation shows).

CAT167: Column (Pl. 159:5)

CS166. Basket: 7000. Locus: 7.

Height: 6 cm. Dark brown clay, grey core, white encrustation.

Description: a rounded column with two-tier petals.

6. UNIDENTIFIED AND VARIA

CAT168: Fragment (Pl. 160:1, left)

CS173. Basket: 7380/2. Locus: 15.

Length: 6 cm. Dark brown clay, grey core, worn.

Description: fragment with two ridges, perhaps from a tree or a plastic ridge of a stand.

CAT169: Knob

CS174. Basket: 7165/2. Locus: 12.

Height: 2.4 x 1.4 x 1.6 cm. Brown clay, worn.

Description: a cube like knob.

CAT170: Fragment with feet (Pl. 160:1, top middle)

CS175. Basket: 7036. Locus: 9.

Height: 4.5 cm. Brown clay, grey core.

Description: small fragment from a stand, with one foot of a standing figure (probably human). Fingers are marked by incision.

CAT171: Fragment (Pl. 160:1, bottom right)

CS176. Basket: 7074. Locus: 12.

Height: 2.4, length 3.8 cm. Brown clay, dark grey core, white encrustation on one side; lines of dark red paint on the other side.

Description: a rounded fragment, with painted lines on one side, perhaps head of animal, or a 'leg' or base part of a stand.

CAT172: Fragment (Pl. 160:1, top right)

CS177. Basket: 7422/5. Locus: 15.

Length: 4 cm. Brown-red clay, dark grey core.

Description: a much worn fragment, perhaps from a head or body of animal with horns.

CAT173; Handle or body part

CS178. Basket: 7026. Locus: 7.

Height: 2.3 cm. Orange ware; well fired but worn.

Description: a cylindrical fragment, perhaps broken from a fire pan's handle.

CAT174: Body part? (Pl. 160:1 bottom second from right)

CS179. Basket: 7160 (possibly a mistaken number). Locus: 12.

Height: 4.2 cm. Light brown ware, white encrustation, worn surface.

Description: perhaps from body of a figure, too worn to be identified.

CAT175: Body of Animal?

CS180. Basket: 7330/1 Locus: 15.

Length: 3 cm. Brown clay, grey core.

Description: a tiny fragment found while washing pottery basket 7330. It is perhaps part of a leg or body of an animal figure.

CAT176: Fragment (Pl. 160:1, bottom right)

CS181. Basket: 7038. Locus: 7.

Height: 3 x 2.3 x 2.2 cm. Reddish clay, very worn out.

Description: a small knob or part of a figure?

Note: 73 other very small fragments, all broken, were left after the pottery restoration of the cult stands and not entered into the catalogue. They include 11 rounded 'buttons', probably some of them knobs of decoration; 17 irregular small pieces; 6 larger irregular pieces; 7 elongated straight fragments, of ridges and/or trees (one is decorated by incision); and 2 end-pieces of animal horns. There are also many small, thin elongated fragments, possibly parts of hands/legs/horns, etc.

All the fragments are kept in a box in the IAA final storage at Beth Shemesh. Most of these pieces do not have registration data, since they were very small and not figures registered separately during the excavation and drawn in the field. During pottery mending, when moved out of their original baskets, the data was lost. The few fragments with data are those found inside 'regular' pottery baskets, when these were washed: B7330/3 (elongated fragment); 7392 L15 (elongated fragment); 7463/5-7 (three elongated fragments). One small leg from B7038 was registered as well.

7. PETALS

These petals are small, rounded pieces. In origin they were most likely decorations on chalices.

CAT177: Leaf (Pl. 161:1)

CS167. Basket: 7313/3. Locus: 15.

Size: 3.4x2.7x2.9 cm. Brown clay.

Description: a triangular handle, attached to a round vessel. The vessel side was thick, so most likely it was a chalice.

CAT178: Leaf (Pl. 161:1)

CS168. Basket: 7276/10. Locus: 14.

Size: 2.9x3x2.3 cm. Dark brown clay, grey core.

Description: a triangular handle, attached to a vessel or stand.

CAT179: Leaf (Pl. 161:1)

CS169. Basket: 7241 – most likely a slip for 7421, Locus: 15.

Size: 3.3x3x2.7 cm. Brown clay, white-brown encrustation, perhaps traces of dark red paint on the top side.

Description: triangular handle, attached to a vessel or stand.

CAT180: Leaf (Pl. 161:2)

CS170. Basket: unknown, registered as No. 999/7.

Size: 3x3x2.1 cm. Brown clay, white encrustation, traces of dark red paint on the top side.

Description: a triangular handle, attached to a vessel or stand.

CAT181: Leaf (Pl. 161:2)

CS171. Basket: unknown, registered as No. 999/8.

Size: 2.6x3.2x1.9 cm. Light brown clay, perhaps traces of dark red paint on the top side

Description: a triangular handle, attached to a vessel or stand.

CAT182: Leaf (Pl. 161:2)

CS172. Basket: 7118. Locus: 12.

Size: 2.9x2.3 cm. Brown clay, grey core, whitewash on the top side and traces of dark red paint; white encrustation above it.

Description: a triangular handle (?), attached at the back to a round vessel. The bottom side is crude; the upper side is decorated by paint.

8. ADDENDUM: HUMAN HEAD

CAT183: Human Head

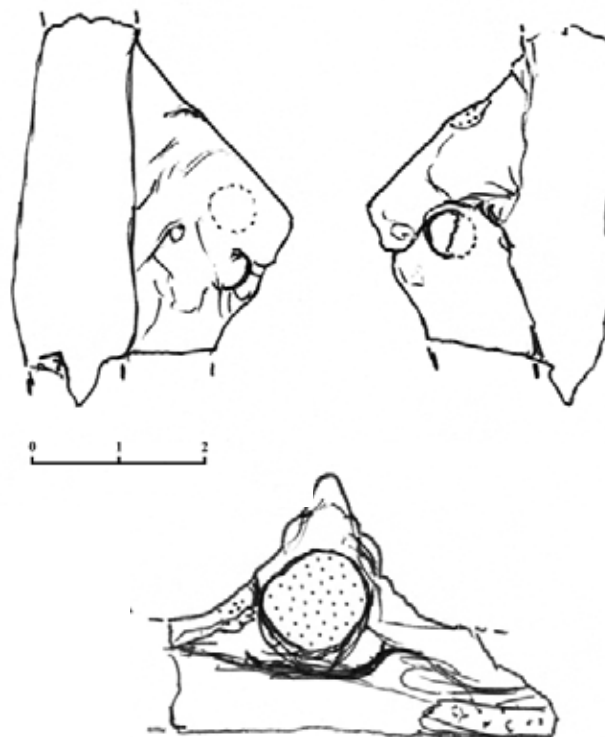
Basket 7445/1. Locus: 15.

Size: height 4.4 cm. Dark brown clay, dark grey core, white grits, light brown encrustation, traces of red paint.

Description: a small, worn out human head, found in 2008 during pottery washing. It was small and worn out, and due to the too fast excavating mode was not noticed during the excavation; remarkably, it somehow passed the washing and survived.

It is a head of a figure from front of a cult stand, positioned in a shallow niche in the wall. The body may have been located in an opening, covering part of it. Comparable figures appear in the openings in CAT57 above and this head perhaps belonged to the missing figure there.

The neck is broken, the nose is only partially preserved. The eyes were made of applied pellets, but only the left one survived. The head may have carried a headdress, but the upper area is extremely worn out.



CS183 – Human Head.

APPENDIX 1

LIST OF LOCI

Raz Kletter

LOCUS	DATES	DETAILS
7	27.10.02 – 29.10.02	General cleaning and collection of surface finds (38.30-37.32 at the bottom of the robbery pit).
8	29.10.02 – 31.10.02	Northern pit and surroundings, gray earth, above L12 (37.59-37.08).
9	29.10.02 – 31.10.02	West of the pit and surrounding it, red <i>hamra</i> , above L14 (37.93-37.48).
10	30.10.02 – 31.10.02	South of pit and surrounding it, above L12 (37.67/37.39-37.01).
11	30.10.02 – 31.10.02	East of pit and surrounding it, gray to <i>hamra</i> soil, above L12 (37.60-37.40).
12	31.10.02 – 07.11.02	Upper western pit, below L8-L11, brown soil, many chalices and cult stands, including whole ones (37.25/37.08-36.58).
13	07.11.02 – 12.11.02	Middle and Lower western pit, below L12, gray soil with ash and many broken bowls (36.58-36.16 at bottom of pit).
14	10.11.02 – 14.11.02	Upper phase, eastern part of pit, above L15, brown earth, many cult stands and chalices, comparable to L12 (37.91-36.75/36.58).
15	14.11.02 – 18.11.02	Middle phase, eastern part of pit, above L16, gray soil with ash, many broken bowls (36.75/36.58- 36.32).
16	18.11.02 – 19.11.02	Lowest Locus, eastern part of pit, below L15, red <i>hamra</i> soil, many cult stands (36.32-36.02).
17	18.11.02 – 19.11.02	C. 5 m north of the pit; three soft limestones without other finds; not fully excavated (38.62-38.57).

Notes: Opening and closing heights are given for each locus (in meters above sea level). The strata are not on level; hence these heights do not convey fully the layers. Some fragments with unknown baskets were registered as B999 after the excavation (e.g. CS126).

APPENDIX 2

LIST OF BASKETS

Raz Kletter

Legend: B = bowls; Bn = bones; Br = bricks; C = chalice; CS = cultic stand; E = earth and other samples; IS = fire pan; J = juglet; P = pottery; S = stone; Sh = shell; Z = zoomorphic vessel. Figures from cultic stands were usually registered separately; cult stand fragments without figures were separated from the 'regular' pottery. The numbers in the column "Nature" are CS numbers (added after restoration); CS121-CS176 are of detached figures. Fragments from one basket often relate to several cult stands; not all the connections are listed here, but mainly whole stands or pieces with figures. Full details of baskets for each cult stand see Catalogue 1 in this volume.

No.	Date	Locus	Nature	Details
7000	27.10.	7	P, CS	Surface, general cleaning; a 'lotus' column (CS167).
7001	"	7	P	Surface, general cleaning.
7002	"	7	P	Surface, general cleaning.
7003	"	7	P	Surface, general cleaning.
7004	"	7	P	Surface, general cleaning.
7005	"	7	P	Surface, general cleaning.
7006	"	7	P	Surface, general cleaning.
7007	"	7	P	Surface, general cleaning, near B7000.
7008	"	7	P	Surface, general cleaning.
7009	"	7	P	Surface, general cleaning.
7010	"	7	CS	Fragments from the surface; human body (CS131); rosette (CS80); head of animal (CS161).
7011	"	7	P	Surface, general cleaning.
7012	"	7	P	Surface, south of pit.
7013	"	7	P	Surface, south of pit between modern terraces.
7014	"	7	P	Surface cleaning, south of pit until the first terrace.
7015	"	7	P	Surface, south of pit, between modern terraces.
7016	28.10.	7	P	Surface, north of pit.
7017	"	7	P	Surface, north of pit.
7018	"	7	P	Surface, north and east of pit.
7019	"	7	P	Surface, east and south of pit.
7020	"	7	P	Surface, south of pit, under modern debris.
7021	"	7	P	Debris inside robber's pit.
7022	"	7	IS, CS	General cleaning, including: human head; human body; head of animal (CS21); head of animal (CS67).
7023	"	7	P	General cleaning.
7024	"	7	P, CS	Debris in robber's pit; human figure (CS125); head of animal (CS118).
7025	"	7	P	Cleaning, eastern area.
7026	"	8	P	North of robber's pit, first basket from L8 (unidentified fragment CS173).
7027	29.10.	7	CS, IS	Part of stand found northeast of pit; IS handle with 'face'.
7028	"	7	CS	Mainly northeast of pit.
7029	"	8	P	North of robber's pit, west side.
7030	"	8	P	North of robber's pit, west of B7029.
7031	"	8	P	Same as B7029.
7032	"	8	P	Same as B7029.
7033	"	8	P	Same as B7029.
7034	"	8	P, CS	Same as B7029; female figure holding breasts (121).
7035	"	8	P, CS	Same as B7029; bull's head (CS144); small lion head (CS143).
7036	"	9	P, CS	West side of robber's pit + fragment of legs (CS170).
7037	"	8	P	Central area.

APPENDIX 2: LIST OF BASKETS

7038	30.10.	8	P, CS	North and east of robber's pit; head of animal (CS113; fragment CS176).
7039	"	8	P	Same as B7038.
7040	"	10	P	South of pit, in lowest point of flow of rainwater.
7041	"	8	P	Northern area.
7042	"	10	P, CS	Same as B7040; head of animal (CS146).
7043	"	11	P	Eastern area.
7044	"	8	P, CS	Northern area. (head of animal CS120).
7045	"	8	P, CS	Northern area; female figure with hands on abdomen (CS124).
7046	"	8	P	Central area.
7047	"	8	P	Eastern area.
7048	"	8	CS	Large fragments.
7049	"	8	P	
7050	"	8	P	
7051	"	8	P	
7052	31.10.	10	P	Southeast area, east of robber's pit.
7053	"	10	P	South of robber's pit.
7054	"	8	P	Eastern half, north of robber's pit.
7055	"	8	CS	Part of stand (CS21), lotus pillar (CS163).
7056	"	8	P	
7057	"	8	P	
7058	"	8	P	
7059	"	8	P	Edges of robber's pit.
7060	"	8	P	Edges of robber's pit.
7061	"	8	P	West of robber's pit.
7062	"	8	P	West of robber's pit.
7063	"	8	Br	Fragments of bricks.
7064	"	8	CS	Head of animal (CS153).
7065	"	8	P	Eastern area.
7066	"	8	P, IS	Cleaning in/around the robber's pit; small IS fragment with holes.
7067	"	12	CS	Large part of stand with animal's head (CS97); broken figure.
7068	"	12	P	Near B7067.
7069	"	12	CS	Body part.
7070	"	12	P	Near stand 7067.
7071	"	12	P	Western area, still disturbed by bulldozer.
7072	"	12	CS	Head, western area, near B7071.
7073	"	12	P	Near stand B7076.
7074	"	12	P, CS, IS	Continuation of B.7071; head? (CS171); handle of IS.
7075	"	12	P	Near Stand B7076.
7076	"	12	CS	Rectangular stand with two standing figures and bulls' heads (CS23).
7077	"	12	CS	Head of animal (CS97); another broken one.
7078	"	12	CS	Head, human (CS97).
7079	"	12	P, CS	Area near former L9; head of animal (CS151).
7080	3.11.	12	P	Area destroyed by the bulldozer's west 'probe'.
7081	"	12	P	Same as 7080.
7082	"	12	P	Sherds from sieving.
7083	"	12	P	Continuation to 7080.
7084	"	12	P	Area destroyed by the bulldozer's west 'probe'.
7085	"	12	P	Same as 7084.
7086	"	12	P	Same as 7084.
7087	"	12	P	Southeastern area.
7088	"	12	P	Area destroyed by the bulldozer's west 'probe'.
7089	"	12	CS	Head, human, badly preserved, northwestern edge.
7090	"	12	P, CS	Small fragment: leg of animal (CS62).
7091	"	12	CS	Body part of animal, found as part of B7088.
7092	"	12	CS	Head of lion (CS9), found in B7088.
7093	"	12	CS	Body, human, broken (CS132).
7094	"	12	P	

APPENDIX 2: LIST OF BASKETS

7095	3.11.	12	P	
7096	“	12	CS	Head and body of animal (CS118).
7097	“	12	P	General in the locus; preparation for photo.
7098	“	12	P, CS	Head of figure, very worn (CS12).
7099	“	12	CS	Leg from B7098.
7100	“	12	CS	Fragments of stands from B7080-98; incised rosette (CS80).
7101	4.11.	12	P	
7102	“	12	CS	Fragments with standing human figure (CS5 left); with legs of figure (CS80).
7103	“	12	P	
7104	“	12	CS	Elliptical stand, from the section in the pit.
7105	“	12	C	Chalice with fenestration or legs, near stand 7104.
7106	“	12	P	
7107	“	12	P	
7108	“	12	P	Northwestern area of locus.
7109	“	12	P	
7110	“	12	CS	Head, found as part of B7110 (actually pillar, CS80).
7111	“	12	P	Southern area of locus.
7112	“	12	CS	Head of animal from northeastern section, near B7104 (CS24)
7113	“	12	P	
7114	“	12	P	Central-east.
7115	“	12	P	Central-east, same height as 7115.
7116	“	12	P	Central-east, same height as 7115.
7117	“	12	P	Central-east, same height as 7115.
7118	“	12	P	Central-east, same height as 7115; ‘wing or tail’ (petal, CS182).
7119	“	12	P	Eastern area of locus, near B7120.
7120	“	12	CS	Fenestrated Stand (CS18); southeastern side of locus.
7121	“	12	Z	Zoomorphic juglet, from center of locus; head missing.
7123	“	12	P	Southwestern area.
7124	“	12	CS	Fragments, including one with remains of legs (CS12).
7125	“	12	P	Sherds collected from sieving from all baskets today.
7126	“	12	P	
7127	“	12	CS	Two human figures (CS80).
7128	“	12	CS	Part with figure, found <i>in situ</i> , southwest area in pit (CS25); human figures from this stand (CS25); two animal heads (CS66); body of animal (CS136); head of bull, broken (CS25).
7129	“	12	P	
7130	“	12	P	
7131	“	12	CS	Stand parts with pillars (CS1); with figure (CS25); with rosette (CS80).
7132	“	12	C	Decorated chalice, near B7031.
7133	“	12	P	Center of locus.
7134	“	12	CS	Fragments.
7135	“	12	CS	Head of animal (CS156).
7136	“	12	P, CS	Near B7171; female figure with hands on the breasts (CS12).
7137	“	12	P	Southern area of locus.
7138	“	12	CS	Rounded stand
7139	“	12	P, CS	Head of animal.
7140	“	12	P	Center and north of locus.
7141	“	12	CS	Head of animal near B7140 (CS113).
7142	“	12	CS	Large fragment; small part of front with figure (both CS12).
7143	“	12	P	Near B.7120.
7144	“	12	CS	Human figure from stand, eastern part of locus (CS122).
7145	“	12	CS	Lions’ stand, found broken (CS9)
7146	“	12	P	Near B7120.
7147	“	12	P	Near B7142.
7148	“	12	P	Near B7131.
7149	“	12	C	Round large vessel with fenestration, near B7131.

APPENDIX 2: LIST OF BASKETS

7150	5.11.	12	P	Collected after removal of stands on 4.11, south part of locus.
7151	"	12	P	Same, northern part of locus.
7152	"	12	E	Sample of earth from center of locus (two samples).
7153	"	12	CS	Fragments of stands.
7154	"	12	IS	Handle of shovel.
7155	"	12	CS	Head of animal (bull, CS150).
7156	"	12	P	Eastern 'ledge' north.
7157	"	12	P	Eastern 'ledge' south.
7158	"	12	IS	Part of IS with handle like B7154.
7159	"	12	CS	Head, human, double lute player (CS52)..
7160	"	12	P	Center and east (unidentified part CS174?).
7161	"	12	CS	Elliptical stand in the northwest (CS17, removed 7.11).
7162	"	12	P	South.
7163	"	12	C	Entire base of chalice, near B7160.
7164	"	12	P	Northern part.
7165	"	12	CS	Elliptical stand with figures (CS10); fragment of stand with figure at the top (CS52); 'knob' (CS169).
7166/1	"	12	CS	Stand 'glued' to 7166/2; rectangular, with two windows (CS15).
7166/2	"	12	CS	Stand 'glued' to 7166/1; rectangular, corner missing (CS7).
7167	"	12	CS	Stand, front (CS11); other fragments in CS52, 97)
7168	"	12	CS	Half stand (CS26); fragment with figures; head of animal.
7169	"	12	P	Fragments from sieving from the whole day.
7170	"	12		Cancelled – not used.
7171	6.11.	12	P	Cleaning, beginning of day, south.
7172	"	12	P	Cleaning, beginning of day, north. .
7173	"	12	P	Near stand B7161.
7174	"	12	CS	Part of a small stand, perhaps belongs to B7076.
7175	"	12	CS	Fragments collected near B7161.
7176	"	12	P	Fragments from sieving 6-7.11 (joined into B7169).
7177	"	12	C	Chalice, near B7166.
7178	"	12	C	Chalice near B7166.
7179	"	12	CS	Fragment with figure, west side of locus (CS2).
7180	"	12	CS	Lions' stand, found broken (CS8).
7181	"	12	CS	Corner and front part of a pillars' stand (CS13).
7182	"	12	P	Northern area.
7183	"	12	IS	Part of shovel, perhaps cont. B.7158.
7184	"	12	CS	Corner of stand with female figure from the center of the locus (CS2).
7185	"	12	CS	Head of animal (CS2).
7186	"	12	P	
7187	"	12	CS	Head of animal, found near B7184 (CS52).
7188	"	12	CS	Lower right corner with animal figure, found near B7184 (CS52).
7189	7.11.	12	P	General cleaning, beginning of day – south.
7190	"	12	P	Same as B7189 – north.
7191	"	12	CS	Head of animal (bull, CS10).
7192	"	12	CS	Fragments, south part of locus. Female figure with headdress (CS52); corner of stand with human head (CS16); pillar with 'leaves'; leg fragment.
7193	"	12	CS	Fragments, north part of locus; bull head (CS117).
7194	"	12	CS	Figure and hand of figure, area of B7192, badly preserved (CS53).
7195	"	12	P	North part.
7196	"	12	C	Fairly whole chalice, north part of locus.
7197	"	12	C	Two broken chalices found at the north side of the locus.
7198	"	12	P	South part.
7199	"	12	P	North part.
7200	"	12	IS	Shovel, broken
7201	"	12	CS	Stand, bad state of preservation (CS3).
7202	"	12	CS	Part with figure.
7203	"	12	P	Entire black juglet.

APPENDIX 2: LIST OF BASKETS

7204	7.11.	12	CS	Human figure with hands turned upward (CS52).
7205	“	12	P	North part.
7206	“	13	P	From ash layer, north part, with small broken bowls.
7207	10.11.	12	P	Near B7179 + south.
7208	“	14	P	First basket L14.
7209	“	14	CS	Rectangular stand, noticed in section of L12, removed 12.11 (CS4).
7210	“	12	CS	Center and south of locus; large fragment with standing figure (CS5); fragment with calf and cow (CS100).
7211	“	12	IS	Hollow handle.
7212	“	12	P	North part.
7213	“	13	P	Juglet part.
7214	“	13	E	Two samples of ash from ash layer.
7215	“	13	CS	Fragments, one corner with figure, north area of locus (CS51).
7216	“	13	IS	Fairly whole fire pan.
7216/2	“	13	P	Juglet(s), north part.
7217	“	13	Z	Fragment of zoomorphic vessel, north part.
7218	“	13	P, J	North part; fragmented juglets.
7219	“	12	P	South part of pit.
7220	“	12	CS	Female figure from stand, holding breasts (CS54).
7221	“	12	P	South of pit.
7222	“	13	Z	Head of zoomorphic vessel (cf. B7286).
7223	“	12	P	South general.
7224	“	12	CS	Head of animal (bull CS149).
7225	“	12	CS	Fragments of stands, south of pit; one with head of animal (CS88).
7226	“	13	B	Thick sided bowl.
7227	“	13	P	North half of pit.
7228	“	13	CS	Head of animal (CS32).
7229	“	13	P	Fragments from sieving.
7230	11.11.	13	P	Center of locus.
7231	“	13	P	Fragments of stands.
7232	“	13	P	
7233	“	13	P	Fragment of round, painted stand.
7234	“	13	J	Whole black juglet.
7235	“	13	CS	Head of animal (CS86, but without physical connection).
7236	“	13	P	
7237	“	13	J	Whole brown-ware juglet.
7238	“	13	P	Fragments from sieving.
7239	“	13	B	Parts of two bowls.
7240	“	13	CS	Fragments of stands.
7241	“	13	J	Nearly intact juglet.
7242	“	13	CS	Human body from stand (CS63).
7243	“	13	P	
7244	“	13	J	Intact juglet.
7245	“	13	CS	Human head from stand (probably CS38).
7246	“	13	E	Samples- olive pits, ash and organic material.
7247	“	13	CS	Head of lion from a lion stand (CS41).
7248	“	13	CS	Upper corner of stand with figure (CS55).
7249	“	13	CS	Lion from lion stand (CS41).
7250	“	13	P	
7251	“	13	CS	Fragments of stands.
7252	“	13	CS	Figure part – animal (CS38 left).
7253	“	13	P	
7254	“	13	CS	Bird figure (CS138).
7255	“	13	CS	Body of animal (CS32); head of animal (57).
7256	“	13	CS	Fragments.
7257	“	07	CS	Head, from excavation of drainage trench (CS141).
7258	“	13	P	South of locus.

APPENDIX 2: LIST OF BASKETS

7259	11.11.	13	CS	Fragments, south of locus; one with female figure with bent legs in an opening (CS62).
7260	“	13	B	Bowl, south of locus.
7261	“	13	P	
7262	“	13	CS	Two heads of animals (not drawn; maybe one is a column in CS77).
7263	12.11.	14	CS	Fragments.
7264	“	14	CS	Fragments, south part of locus.
7265	“	14	CS	Female figure, hands along the body (CS130); female head and upper body in two fragments (CS99).
7266	“	14	P	West part of locus.
7267	“	14	P	Southwest part of locus (plus petal CS178).
7268	“	14	CS	Half front of stand with head of animal (CS66); female figure with hands on breasts (CS20); animal head (CS66); animal figure (CS148).
7269	“	14	P	South of locus.
7270	“	14	P	
7271	“	14	P	Mixed from upper brown and lower grey layers
7272	“	14	P	From north – brown earth.
7273	“	14	P	
7274	“	14	CS	Fragments, including elliptic stand with bull's head (CS20).
7275	“	14	P	
7276	“	14	P	
7277	“	14	CS	Entire stand from above B7209 (CS6); head of animal (CS102?).
7278	“	14	IS	Nearly entire fire pan.
7279	“	14	P	
7280	“	14	P	
7281	“	14	P	General cleaning beginning of day.
7282	“	14	CS	
7283	“	14	P	
7284	“	14	CS	Female upper figure in good condition, hands on the breasts (CS123).
7285	“	14	CS	Body parts, legs, etc. (CS99).
7286	“	14	Z	Fragments of zoomorphic vessel (cf. B7222).
7287	13.11.	14	P	Mixed grey and brown layers.
7288	“	14	B	Bowl with knobs- fragment.
7289	“	14	CS	Part of stand at north of locus (CS49).
7290	“	14	IS	Complete fire pan, south part of locus.
7291	“	14	CS	Part of stand at north of locus with female figurine (CS34)
7292	“	14	P	In the grey layer.
7293	“	14	J, IS	Juglet, brown earth; IS fragment with holes.
7294	“	14	CS	Head of animal (bull) from grey layer (CS6).
7295	“	14	P	
7296	“	14	CS	Human head and upper body (CS42).
7297	“	14	J	Intact black juglet.
7298	“	14	P	
7299	“	14	IS	Fragments collected from all baskets today.
7300	“	14	J	Intact juglet.
7301	“	14	P	
7302	“	14	J	Juglet.
7303	“	14	K	Kernos ring, broken.
7304	“	14	J	Complete juglet, imitation Cypro-Pheonician.
7305	“	-	-	Cancelled – not used.
7306	14.11.	14	P, IS	In red/brown material; including hollow IS handle.
7307	“	7	CS	Surface collecting, south of the pit, including small lion (CS142)
7308	“	15	CS	Fragments; front with head of animal (CS27); front with bull (CS76).
7309	“	15	P	
7310	“	15	S	Rounded stone pebble, from western edge of pit.
7311	“	15	IS	Fragments collected from all baskets on 14.11.
7312	“	15	J	

APPENDIX 2: LIST OF BASKETS

7313	14.11.	15	CS	Human body (CS42); head of animal (CS147); petal (CS177).
7314	“	15	P	
7315	“	15	P	
7316	“	15	P	
7317	“	15	P	
7318	“	15	IS	Nearly whole shovel.
7319	“	15	J	Intact juglet
7320	“	15	CS	Animal with rider's legs (CS65); worn human body; human body (CS55).
7321	“	15	E	Organic material.
7322	“	15	B	Nearly whole bowl.
7323	“	15	CS	Head of animal (CS33).
7324	“	15	CS	Fragments (CS47).
7325	“	15	P	
7326	“	15	P	
7327	“	15	CS	Body of animal (CS135).
7328	“	15	P	
7329	“	15	P	
7330	“	15	CS	Including head of animal (CS83 right); human head (CS39); hand or tree fragment; pillar (CS67); hand of human figure (CS134); pillar base; head of animal (CS81).
7331	“	15	CS	Large head of bull with peg (CS140).
7332	“	15	P	
7333	“	15	IS	Fragments from several baskets.
7334	“	15	B	Whole bowl found near B7333.
7335	“	15	P	
7336	“	15	IS	Handle with decoration of a head.
7337	“	15	J	A group of broken juglet fragments, east part of locus.
7338	17.11.	15	P	
7339	“	15	CS	Female figure (CS71); head of animal (CS61); legs of human figure (CS38).
7340	“	15	E	Ash sample.
7341	“	15	E	Ash sample.
7342	“	15	IS	Fragments.
7343	“	15	J	Nearly intact.
7344	“	15	P	
7345	“	15	P	
7346	“	15	CS	Rider figure, human, on a broken animal body (CS59)
7347	“	15	CS	Head of animal with color in eye? (CS145)
7348	“	15	CS	Head of animal (CS38); human body (CS129); human legs (CS42); head of animal (CS61).
7349	“	15	P	
7350	“	15	Bn	Few, small fragments of animal bones.
7351	“	15	J	Fragments collected from former baskets today
7352	“	15	P, CS	Including corner of stand; animal head at top of stand (CS27).
7353	“	15	CS	Head of animal.
7354	“	15	P	
7355	“	15	CS	Head of animal (CS33).
7356	“	7	P	Fragments collected from surface, slope south of pit.
7357	“	15	B	Nearly intact bowl.
7358	“	15	P	
7359	“	15	CS	Fragments (CS46)
7360	“	15	P	
7361	“	15	Shell?	Tiny fragment,
7362	“	15	CS	Large head of bull (CS45).
7363	“	15	B	Nearly intact, red-burnished
7364	“	15	P	(plus one animal head found in 2007, CS72).
7365	“	15	CS	Standing female figure, hands along the body (CS86).
7366	“	15	P	

APPENDIX 2: LIST OF BASKETS

7367	17.11.	15	CS	Small head of animal (bull).
7368	“	15	J	Two juglets from the red soil.
7369	“	15	P	
7370	“	15	CS	Delicate head of bull; animal head (CS33); human body (CS70).
7371	“	15	CS	Lioness (CS37).
7372	“	15	CS	Fragments.
7373	“	15	IS	Handle with head of animal
7374	“	15	P	
7375	“	15	CS	Fragments, including part of goat stand with human figure (CS49).
7376	“	15	E	Organic material.
7377	“	15	J	Pyxis at north of locus.
7378	“	15	P	North side of locus.
7379	“	15	B	Fairly large fragment.
7380	“	15	P	North side of locus (unidentified CS168; body CS175).
7381	“	15	B	Intact bowl.
7382	“	15	J	Black juglet, missing rim.
7383	“	15	CS	Head of bull with peg (CS87).
7384	18.11.	15	P	
7385	“	15	P, CS	Including a small part of pillar (CS68).
7386	“	15	P	
7387	“	15	CS	Animal (CS137).
7388	“	15	CS	Edge of stand with head of animal at top (CS37) .
7389	“	15	CS	Edge of stand with animal and other parts.
7390	“	15	CS	Part of stand with human figure (CS55)
7391	“	15	CS	Fragments.
7392	“	15	IS	Fragments.
7393	“	15	CS	Broken rider on an animal (CS59), cf. B7346 above.
7394	“	15	B	
7395	“	15	CS	‘Lotus’ pillars (CS164-165).
7396	“	15	P	
7397	“	15	CS	Human head (CS70) and head of animal (CS64).
7398	“	15	J	Fragments.
7399	-	-	-	Not used.
7400	“	15	CS	Large fragment of stand with animal (CS45).
7401	“	15	CS	Small head of human (CS70).
7402	“	15	Z	Zoomorphic head.
7403	“	15	CS	Fragments.
7404	“	15	CS	Part with two figures (CS37).
7405	“	15	CS	‘Lotus’ pillar (CS29); human head (CS45); body part (CS62).
7406	“	15	CS	Head of animal (CS32); body of animal (CS38); pillar (CS68); pillar (CS166); human body (CS70).
7407	“	15	CS	Fragment with tree (CS14).
7408	“	15	CS	Heads of animals (CS56, 74, 152).
7409	“	15	P	
7410	“	15	P	
7411	“	15	CS	Fragment of stand with incised tree (CS70).
7412	“	15	CS	Head of ‘horse’ (CS58).
7413	“	15	CS	Corner of stand with a figure (CS56).
7414	“	15	P	Broken pyxis.
7415	“	15	J	Black juglet.
7416	“	15	B	Intact bowl.
7417	“	15	CS	Fragments including bull with peg (CS42); pillar (CS68); animal head (CS155); female figure (not identified).
7418	“	15	P	
7419	“	15	P	
7420	“	15	CS	Part of stand with figure (CS37).

APPENDIX 2: LIST OF BASKETS

7421	18.11.	15	CS	Fragments, including part with bull (CS27); legs (CS70); 3. elliptical stand part (CS39); upper part with figure (CS68); probably petal (CS179).
7422	“	15	CS	Female protome (CS51); human head (CS128); unclear part/peg (CS172).
7423	“	15	CS	Head of animal with legs of rider (CS64).
7424	“	15	CS	Fragments (CS58).
7425	“	15	CS	Small part of base of stand with lion figurine (CS63).
7426	“	15	CS	Fragments; including bull with rider's legs (CS86).
7427	“	15	CS	Fragments including female body (CS38); bull head with neck decorated by round applications (CS75); two pillars with dropping leaves (CS80); a large pillar (CS68); fragment of legs (CS56).
7428	“	15	CS	Fragments.
7429	“	15	P	Amphoriskos?, broken.
7430	“	15	CS	Head of figure and another fragment.
7431	“	15	P	
7432	“	15	CS	Small part with animal figure.
7433	“	15	CS	Part with fragmentary figure (CS51).
7434	“	15	CS	Head of animal, with legs of rider (CS87).
7435	“	15	B	Small bowl with organic material, south edge of pit.
7436	“	15	J	Intact juglet.
7437	“	15	CS	Part with figure (CS77).
7438	“	15	CS	Fragments.
7439	“	15	S	Fragments of soft, worked limestone.
7440	“	15	J	Two juglets; Cypro-Phoenician fragment.
7441	“	15	J	Cypro-Phoenician (imitation?).
7442	“	15	CS	Tiny human head (CS127).
7443	“	15	Kernos	
7444	“	-	-	Not used.
7445	“	15	P	(plus one head found in 2008, CS162).
7446	“	15	CS	End of day, still eastern half of pit.
7447	“	15	J	Fragments of juglets from the entire day.
7448	“	16	P	Cleaning.
7449	19.11.	16	CS	Parts of female figure, badly preserved (CS86).
7450	“	16	CS	Fragments; including corner of stand with head of animal (CS33).
7451	“	16	CS	Female figure, legs missing, hands on the breasts (CS71).
7452	“	16	P	
7453	“	16	CS	Broken body.
7454	“	16	CS	Small animal head (CS154).
7455	“	16	CS	Cancelled.
7456	“	16	P	Two fragments of flask.
7457	“	16	CS	Female figure, holding breasts, legs missing (CS63).
7458	“	16	CS	‘Lotus’ pillar (CS67).
7459	“	16	CS	Body of female figure, broken (CS77).
7460	“	16	B	Nearly whole bowl.
7461	“	16	IS	
7462	“	16	CS	Fragments.
7463	“	16	P	At bottom of pit.
7464	“	16	CS	Fragment with animal figure (bull CS75).
7465	“	16	CS	Corner of stand with small head of animal (CS37).
7466	“	16	CS	Female figure, hands broken (CS79).
7467	“	16	S	Fragment of soft limestone.
7468	“	16	CS	Fragments.
7469	“	16	CS	Female figure, hands on breasts (CS14).
7470	“	16	CS	Lioness (CS37).
7471	“	16	CS	Small head of animal with long neck (CS102).
7472	“	16	CS	Corner of stand with animal (CS62).
7473	“	16	CS	Fragments including animal (CS87).
7474	“	16	CS	Fragments.

APPENDIX 2: LIST OF BASKETS

7475	19.11.	16	CS	Cancelled.
7476	“	16	B	Broken Cypro-Phoenician bowl.
7477	“	16	CS	Human head, badly preserved (CS79).
7478	“	16	CS	Lion figure (CS58).
7479	“	16	CS	Fragments.
7480	“	16	CS	Head of animal, ‘burnt’ stand (CS139).
7481	“	13	P	Cleaning the pit’s sides.
7482	“	13	J	Cleaning the pit’s sides, juglet and ash sample from it.
7483	“	13	J	Cleaning the pit’s sides, ‘chipped’ black juglet.
7484	“	13	E	Cleaning the pit’s sides, sample of organic material.
7485	“	13	J	Cleaning the pit’s sides, two juglets.
7486	“	13	J	Cleaning the pit’s sides.
7487	“	13	?	Cleaning the pit’s sides.
7500	“	17	S	Stones.

APPENDIX 3

CORRELATIONS

Raz Kletter

1. ARRANGED BY CS NUMBERS

CS	CAT	IAA	Type of object and basket number
1	53	2006-0985	Cult stand 7131
2	50	2006-0986	Cult stand
3	7	2006-0987	Cult stand 7201
4	27	2006-0988	Cult stand 7209
5	43	2006-0989	Cult stand 7102
6	47	2006-0990	Cult stand 7277
7	33	2006-0991	Cult stand 7166/2
8	2	2006-0992	Cult stand 7180
9	3	2006-0993	Cult stand 7145 (+7098)
10	90	2006-0994	Cult stand 7165
11	11	2006-0995	Cult stand
12	49	2006-0996	Cult stand 7142
13	54	2006-0997	Cult stand 7181
14	37	2006-0998	Cult stand
15	19	2006-0999	Cult stand 7166/1
16	51	2006-1000	Cult stand
17	85	2006-1001	Cult stand 7161
18	99	2006-1002	Cult stand 7120
19	100	2006-1003	Cult stand
20	84	2006-1004	Cult stand
21	63	2006-1005	Cult stand
22	45	2006-1006	Cult stand
23	15	2006-1007	Cult stand 7076
24	4	2006-1008	Cult stand 7112
25	95	2006-1009	Cult stand
26	60	2006-1010	Cult stand 7168
27	39	2006-1011	Cult stand
28	34	2006-1012	Cult stand
29	31	2006-1013	Cult stand
30	65	2006-1014	Cult stand
31	32	2006-1015	Cult stand
32	40	2006-1016	Cult stand
33	41	2006-1017	Cult stand
34	59	2006-1018	Cult stand 7289+7291
35	107	2006-1019	Cult stand
36	66	2006-1020	Cult stand
37	58	2006-1021	Cult stand
38	56	2006-1022	Cult stand
39	81	2006-1023	Cult stand
40	14	2006-1024	Cult stand
41	1	2006-1025	Cult stand
42	96	2006-1026	Cult stand
43	116	2006-1027	Cult stand part

APPENDIX 3: CORRELATIONS

CS	CAT	IAA	Type of object and basket number
44	67	2006-1028	Cult stand
45	62	2006-1029	Cult stand
46		2006-1030	Horned clay altar
47		2006-1031	Naos
48	114	2006-1032	Cult stand
49	79	2006-1033	Cult stand
50	103	2006-1034	Cult stand
51	48	2006-1035	Cult stand
52	44	2006-1036	Cult stand
53	112	2006-1037	Cult stand
54	113	2006-1038	Cult stand
55	57	2006-1039	Cult stand
56	92	2006-1040	Cult stand
57	55	2006-1041	Cult stand
58	78	2006-1042	Cult stand
59	38	2006-1043	Cult stand
60	42	2006-1044	Cult stand
61	64	2006-1045	Cult stand
62	28	2006-1046	Cult stand
63	29	2006-1047	Cult stand
64	91	2006-1048	Cult stand
65	93	2006-1049	Cult stand
66	5	2006-1050	Cult stand
67	36	2006-1051	Cult stand
68	52	2006-1052	Cult stand
69	105	2006-1053	Cult stand
70	86	2006-1054	Cult stand
71	16	2006-1055	Cult stand
72	26	2006-1056	Cult stand
73	18	2006-1058	Cult stand
74	6	2006-1057	Cult stand
75	22	2006-1059	Cult stand
76	87	2006-1060	Cult stand
77	106	2006-1061	Cult stand
78	83	2006-1062	Cult stand
79	97	2006-1063	Cult stand 7289
80	61	2006-1064	Cult stand
81	104	2006-1065	Cult stand
82	17	2006-1066	Cult stand
83	88	2006-1067	Cult stand
84	111	2006-1068	Cult stand
85	68	2006-1069	Cult stand
86	94	2006-1070	Cult stand
87	98	2006-1071	Cult stand
88	110	2006-1072	Cult stand
89	69	2006-1073	Cult stand
90	46	2006-1074	Cult stand
91	109	2006-1075	Cult stand
92	89	2006-1694	Cult stand
93	25		Cult stand part
94	117		Cult stand part
95	108	2006-1691	Cult stand
96	8		Cult stand part

APPENDIX 3: CORRELATIONS

CS	CAT	IAA	Type of object and basket number
97	80	2006-1693	Cult stand
98	13	2006-1687	Cult stand
99	82	2006-1692	Cult stand
100	70	2006-1697	Cult stand
101	115	2006-1698	Cult stand part
102	30	2006-1689	Cult stand
103	12	2006-1688	Cult stand
104	101		Cult stand part
105	75		Cult stand part
106	102		Cult stand part
107	24		Cult stand part
108	76		Cult stand part
109	20		Cult stand part
110	35		Cult stand part
111	23		Cult stand
112	118		Cult stand (part – not restored)
113	10	2006-1684	Cult stand part
114	9	2006-1686	Cult stand part
115	21	2006-1690	Cult stand
116	77		Cult stand part
117	73	2006-1685	Cult stand part 7193
118	71	2006-1696	Cult stand part
119	74		Cult stand part
-	119		Cult stand part 7138
120	72	2006-1695	Cult stand part
120	120		Detached figure – human
121	121		Detached figure – human 7034
122	122		Detached figure – human 7144
123	123		Detached figure – human 7284/1
124	124		Detached figure – human 7045
125	125		Detached figure – human 7024+5
126	126		Detached figure – human 999/5
127	127		Detached figure – human head 7442
128	128		Detached figure – human head 7422/3
129	129		Detached figure – human body 7348/2
130	130		Detached figure – human body 7265/1
131	131		Detached figure – human body 7010/1
132	132		Detached figure – human body 7093
133	133		Detached figure – human body 999/6
134	134		Detached figure – human hand 7330/5
135	135		Detached figure – animal 7327+7330
136	136		Detached figure – animal 7128/6
137	137		Detached figure – animal head 7387
138	138		Detached figure – animal bird 7254
139	139		Detached figure – animal head 7480
140	140		Detached figure – animal head 7331
141	141		Detached figure – animal head 7257
142	142		Detached figure – animal head 7307
143	143		Detached figure – animal head 7035/2
144	144		Detached figure – animal head 7035
145	145		Detached figure – animal head 7347
146	146		Detached figure – animal head 7042
147	147		Detached figure – animal head 7313/2

APPENDIX 3: CORRELATIONS

CS	CAT	IAA	Type of object and basket number
148	148		Detached figure – animal head 7268/3
149	149		Detached figure – animal head 7224/1
150	150		Detached figure – animal head 7155/1
151	151		Detached figure – animal head 7079
152	152		Detached figure – animal head 7408/1
153	153		Detached figure – animal head 7064
154	154		Detached figure – animal head 7454
155	155		Detached figure – animal head 7417/2
156	156		Detached figure – animal head 7135
157	157		Detached figure – animal head 999/1
158	158		Detached figure – animal head 999/2
159	159		Detached figure – animal head 999/3
160	160		Detached figure – animal head 999/4
161	161		Detached figure – animal head 7010
162	163		Detached figure – column 7055
163	164		Detached figure – column 7395
164	165		Detached figure – column 7395
165	166		Detached figure – column 7406
166	167		Detached figure – column 7000
167	177		Petal 7313/3
168	178		Petal 7276/10
169	179		Petal 7421
170	180		Petal 999/7
171	181		Petal 999/8
172	182		Petal 7118
173	168		Detached figure – fragment 7380/2
174	169		Detached figure – fragment 7165/2
175	170		Detached figure – fragment 7036
176	171		Detached figure – fragment 7074
177	172		Detached figure – fragment 7422/5
178	173		Detached figure – fragment 7026
179	174		Detached figure – fragment (7160?)
180	175		Detached figure – fragment 7330/1
181	176		Detached figure – fragment 7038
182	162		Animal head (stand CAT26) 7364
-	183		Detached figure – animal head 7445/1

Notes: To enable sorting we added a zero to IAA numbers below 1000 (for example, 2006-0985; the official number is 2006-985). Baskets are noted for objects with a specific (one) basket number; or a major basket, such as a large front part (e.g., CAT59 = CS34). Basket 999 is a registration number added after the excavation. For arrangement by CAT numbers see Catalogues 1-2 above.

2. ARRANGED BY IAA NUMBERS

For IAA numbers 2006-985 to 1056 the order is the same as for CS numbers, see above.

IAA	CS	CAT	Type of object and basket number
2006-1057	74	6	Cult stand
2006-1058	73	18	Cult stand
2006-1059	75	22	Cult stand
2006-1060	76	87	Cult stand
2006-1061	77	106	Cult stand
2006-1062	78	83	Cult stand
2006-1063	79	97	Cult stand 7289
2006-1064	80	61	Cult stand
2006-1065	81	104	Cult stand
2006-1066	82	17	Cult stand
2006-1067	83	88	Cult stand
2006-1068	84	111	Cult stand
2006-1069	85	68	Cult stand
2006-1070	86	94	Cult stand
2006-1071	87	98	Cult stand
2006-1072	88	110	Cult stand
2006-1073	89	69	Cult stand
2006-1074	90	46	Cult stand
2006-1075	91	109	Cult stand
2006-1684	113	10	Cult stand part
2006-1685	117	73	Cult stand part 7193
2006-1686	114	9	Cult stand part
2006-1687	98	13	Cult stand
2006-1688	103	12	Cult stand
2006-1689	102	30	Cult stand
2006-1690	115	21	Cult stand
2006-1691	95	108	Cult stand
2006-1692	99	82	Cult stand
2006-1693	97	80	Cult stand
2006-1694	92	89	Cult stand
2006-1695	120	72	Cult stand part
2006-1696	118	71	Cult stand part
2006-1697	100	70	Cult stand
2006-1698	101	115	Cult stand part

APPENDIX 4

RIGHTS

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INDEX 1

PLACE NAMES

Raz Kletter

The index refers to the text (including notes), but not to the catalogues, figures, captions to figures, tables and reference lists. Since chapters are written by different authors, naturally there exist some variations in the use of place and regional names. For example, one author prefers the name Anatolia, while another uses Asia Minor. All the various names are listed in this index, together with cross references.

- Abella (var. for Yavneh): 2.
Abilim/Abilin (var. for Yavneh): 2, 4.
Acemhöyük: 70, 71 n. 18, 74, 79.
Achziv: 126.
Adana: 92.
Aegean area/world: 33, 58, 72, 88, 91-92, 92 n. 50, 93, 127, 195, 202, 204.
Ahhiyawa: 86 n. 40, 92.
‘Ai: 29, 67.
‘Ain Dara: 69, 75, 89.
‘Ain Samiya: 65.
Akko: 78 n. 30, 152.
Alaca Höyük: 74.
Alalakh: 70.
Alashia: 87 n. 43.
Aleppo: 72 n. 22.
Alexandria: 3.
Amathus: 72.
Ammon: 92.
Amorgos: 64.
Anatolia: 67, 72, 75, 81, 88-89, see also: Asia Minor.
Antissa: 33.
Apulum: 203.
Arad: 106, 118-120, 122, 125-126, 129, 200, 204.
Aram: 75 n. 28.
Arkadhes: 62, 62 n. 4.
Arkhanes: 79, 82.
Ashdod: 2-3, 8, 25-26, 30, 32, 61, 65-66, 71, 81, 81 n. 35, 85-86, 88, 90, 91 n. 48, 93, 114-123, 123 n. 10, 124, 126-127, 129-130, 150-151, 174, 185, 192, 195-196.
Ashkelon: 3, 8, 16, 31, 86, 89, 92, 106, 108.
Asia: 84.
Asia Minor: 88-89, see also: Anatolia.
Assur: 28, 83, 204.
Assyria: 83, 86.
Attica: 66, 91.
Avaris: 201.
Ayia Triada: 62.
Azor: 1, 88, 157, 196.
Azoria: 176.
Ba‘alat see under: Har ha-Ba‘alah.
Babylonia: 83, 92 n. 49.
Baktria: 203.
Basateen: 204.
Basmusian: 69 n. 12.
Beer Sheba‘, see Tel Beer Sheba‘.
Beth Dagon (Bit Daganna): 88.
BethShean: 28, 32, 61, 71, 79, 105, 106, 124, 175, 177, 195.
Beth-Shemesh: 19, 117-118, 120-121, 129, 180.
Bir es-Seba‘: 117.
Bit Daganna: see Beth Dagon.
Bney-Brak: 4, 88.
Boeotia: 73, 74.
Boğazköy: 62 n. 6, 67, 70, 71 n. 18, 74, 79, 81.
Buseira: 107.
Byblos: 201.
Cairo: 203.
Canaan: 88-89, 206.
Cappadocia: 75.
Carchemish: 67, 88.
Carmel Mountain: 15.
Çatal Höyük: 88.
Chalcedon: 4.
China: 206.
Cilicia: 92.
Çineköy: 92.
City of David: 114.
Coele Syria: 3 (see also Syria).
Crete: 62, 66, 74-75, 79, 81, 84, 91, 176.
Curium: 82.
Cyprus: 43, 62, 64, 66, 69, 70 n. 16, 71, 72, 72 n. 21, 74-75, 80-82, 84-85, 87 n. 43, 88, 91, 91 n. 48, 93, 122 n. 9, 146, 152, 195, 202, see also Yadnana.
Damascus: 203.
Dan, see Tel Dan.
Delos: 3, 88, 203.
Delphi: 87, 87 n. 41, 206 n. 2.
Dnny: see Adana.
Dor: 62, 66, 85, 118.
Ebla: 67, 72, 88, 201.
Ed-Deir, see Yavneh, Temple Hill.
Edom: 92.
Egypt: 4-5, 62, 91 n. 49, 176-177, 200-201, 205-206.

- Ekron/Tel Migne: 8, 61 n. 1, 64 n. 7, 78 n. 30, 80, 83-92, 106-107, 116-117, 120, 122-123, 129, 195-196, 199.
- Elam: 78.
- Elephantine: 204.
- El-Mu'ghar, see Har ha-Ba'alalah.
- Emar: 26, 28, 107, 176-178, 183.
- 'En Hazeva: 107, 123-124, 157, 187, 197, 202.
- Enkomi: 62, 69, 79, 82.
- Ephesos: 92 n. 48.
- Eretria: 33.
- Euboea: 77 n. 29.
- Euphrates: 70, 88, 107.
- Famagusta: 43, 62.
- Fort Shalmanesser: 64, 67, 67 n. 10.
- Galataki (Solygenia): 33.
- Galilee: 4.
- Gath (of the Philistines): 2, 4, 86, 91, 93, see also Tell es-Safi.
- Gaza: 3, 4, 5, 9 (ware), 80, 86, 88, 90, 195.
- Gazara: 3 (identified with Tel Ya'oz).
- Ge'alya: 6-7.
- Gezer: 106, 115, 117-120.
- Giv'at Sharet: 201.
- Göbekli Tepe: 199.
- Gordion: 73.
- Gournia: 79.
- Gra Lygia: 79.
- Greece: 33, 71, 73 n. 26, 74, 81, 84, 92, 92 n. 50, 193, 200, 203, 206 n. 2.
- Greek mainland: see Greece.
- Habelin (var. for Yavneh): 2, 4.
- Habuba Kabira: 84.
- Hacilar: 89.
- Har ha-Ba'alalah (identified with El-Mu'ghar): 2.
- Hasanlu: 85.
- Hazor: 31, 106, 112, 195.
- Hermopolis: 4.
- Hibelin, see Habilin.
- Hierapetra: 79.
- Hierapolis: 89.
- Hi-ia-wa (Cilicia): 92.
- Hilakku: 92.
- Horvat Qitmit: 107, 124, 157, 187, 197, 202.
- Iabnia (var. for Yavneh): 2.
- Ibelin (var. for Yavneh): 2, 4.
- Idaeon Cave: 67, 67 n. 10.
- Idalion: 43.
- Idumea: 3.
- Ionian: 92, 92 n. 50, 93.
- Iran: 83-84.
- Iraq: 17.
- Israel, ancient Kingdom of/modern State of/general term for Israel and Judah: 1, 2, 5-6, 6 n. 1, 16, 20, 25, 28-33, 43, 47, 107, 110, 112, 146, 148, 150, 167, 174, 176, 178, 185, 187-188, 193, 197-200, 202, 204, 206, see also: Palestine.
- Italy: 4, 62, 203.
- Jabne'el (var. for Yavneh): 2.
- Jabnel (var. for Yavneh): 4.
- Jaffa: 3-4, 88.
- Jamnia (var. for Yavneh): 3-4, 88, 192.
- Jatt: 69, 71.
- Jerusalem: 4, 6 n. 1, 19, 23, 30, 32, 62, 107, 117-118, 124, 188, 198-199, 202, see also: City of David; Ophel; Romema; Temple Mount.
- Jezreel Valley: 106.
- Jordan: 84, see also: Transjordan.
- Judah, ancient Kingdom of: 2, 74, 85, 87-88, 91 n. 48, 107, 125, 129, 196, 204.
- Judea (in later periods, region of): 3-4.
- Kabri: 79, 82.
- Kadesh Barnea: 107, 122.
- Kameiros: 73.
- Kamid el-Loz (Kumidi): 32, 80, 204.
- Karatepe: 75, 89.
- Karnak: 77.
- Karphi: 62, 62 n. 3.
- Karum Kanish: 71 n. 18.
- Kephala Vasilikis: 62.
- Kerameikos: 74.
- Khafaja: 64, 85.
- Khirbet el-Mudeyineh: 107, 178, 186-187, 195.
- Kınık-Kastamonu: 71.
- Kinneret (Tell 'Oreme): 106, 122.
- Kition: 72, 73.
- Klima Mesaras: 65.
- Knossos: 79, 82, 84.
- Kotchati: 70 n. 16.
- Kourion: 71, 85.
- Kultepe: 67, 70 n. 17, 79.
- Kuntillet 'Ajrud: 78, 78 n. 30, 84, 117-118, 120, 187.
- Lachish (Tell ed-Duweir): 106, 115-116, 118-121, 123 n. 10, 124-125, 129-130, 202.
- Larnaca: 64.
- Lefkandi: 74, 77 n. 29.
- Lesbos: 33.
- Levant (Southern): 25, 28, 31, 69 n. 13, 71-72, 88-90, 92 n. 50, 106-107, 122 n. 9, 129, 157, 187, 195.
- Lod: 4.
- Lydia: 92 n. 49.
- Madaba: 4.
- Malatya: 72, 72 n. 22, 92, see also: Melid.
- Malhata: 107.
- Mallia: 83 n. 36.
- Mari: 200, 204.
- Mediterranean Sea: 1, 91 n. 48, 146, 150, 196, 206.
- Megiddo: 30, 32, 42, 62, 69, 71, 74, 77-78, 106-107, 124, 176-178, 183, 200-201.
- Melid: 92, see also: Malatya.
- Mesad Hashavyahu: 116-117.
- Mesopotamia: 28, 32-33, 69 n. 12, 73, 83, 91 n. 48, 106, 177, 178, 199, 200.

- Methana: 85.
 Miletus: 75 n. 28, 174.
 Minet el-Beida: 78 n. 30.
 Mitanni: 78.
 Moab: 195.
 Mount Meiron: 204.
 Mudeyineh, see Khirbet el-Mudeyineh.
 Mycenaea: 33, 74, 80, 82.
 Nahariyah: 201.
 Naxos: 66.
 Near East: 25-26, 33, 75, 77, 82, 83 n. 36, 90, 106, 124, 175-176, 193, 199, 204, 206 n. 2.
 Nebo: 106.
 Negev: 107, 118, 120, 129, 196.
 Nicaea: 4.
 Nile River: 150.
 Nimrud: 66, 75 n. 28, 85, 90.
 Nineveh: 79.
 Nuzi: 79, 199, 201.
 Olympia: 61 n. 2,
 Ophel (Jerusalem): 117.
 Palestine: 6, 8; 25, 28-30, 32-33, 43, 47, 64, 66, 80, 88-89, 91, 106-107, 176, 178, 184, 185, 187-188, 193, 195, 198-200, 202, 204, 206, see also Israel, Syria-Palestine.
 Palmahim: 9 n. 2, 156-157.
 Paralia (coastal) region: 3.
 Pella: 32, 81, 106, 176, 178, 187.
 Peloponnese: 85, 91.
 Perachora: 33.
 Perati: 91.
 Persepolis: 204.
 Persia: 206.
 Phaistos: 83 n. 36.
 Philistia 2, 8, 25, 33, 41, 66, 74-75, 78 n. 30, 80, 87-88, 90-93, 106-107, 110, 114-118, 121-123, 125, 129, 131, 174, 178, 193, 196, 198-199.
 Phoenicia: 66, 69, 85, 92, 195, 196.
 Politiko: 83.
 Pylona: 72.
 Pylos: 74.
 Q(a)we (Cilicia): 92.
 Qitmit, see Horvat Qitmit.
 Qumran: 204.
 Ramlah: 4-5.
 Rhodes: 66, 72-73.
 Rishonim Street, Yavneh: 8.
 Romema (Jerusalem): 19.
 Rosh Zayit: 64.
 Ruqeish: 116.
 Safad: 204.
 Sakçagözü: 74, 81 n. 33.
 Salamis: 77.
 Samaria: 67 n. 10, 122.
 Samos: 75 n. 28, 92 n. 49.
 Sardis: 92.
 Şarkışla: 75.
 Shechem: 106, 199.
 Shemshara: 69 n. 12.
 Shephelah: 118, 120, 129, 196.
 Shiloh: 32, 84.
 Shuni: 15.
 Sicyon: 61 n. 2.
 Sinai: 85 n. 38.
 Solygenia, see Galataki.
 Soreq River: 1-3, 5, 156.
 Southern Levant, see Levant.
 Spain: 122 n. 9.
 Susa: 84.
 Syria: 3, 32-33, 62, 69-72, 74-75, 78, 80, 84-85, 88-89, 92, 106-107, 195, 201, see also Coele Syria; Syria-Palestine.
 Syria-Palestine: 62, 64.
 Ta'anach: 30, 32-33, 67, 74-75, 78-80, 90, 106-107, 174, 176, 178, 186-187, 195.
 Tanagra: 73, 73 n. 25, 73 n. 26.
 Tel Amal: 124.
 Tel Aviv 1, 14-17, 179-180.
 Tel Batash: 66, 106, 114-118, 118 n. 7, 119-123, 126-127, 129-130, 196.
 Tel Beer Sheba (Tell es-Seba'): 74, 107, 115, 118-119, 121, 123-124, 126, 129, 200.
 Tel Dan: 72, 106.
 Tel Hadar: 106.
 Tel Hadid: 202.
 Tel Hamid: 118, 121-122, 129, 196.
 Tel Harasim: 78 n. 30.
 Tel Haror: 202 n. 1.
 Tel 'Ira: 204.
 Tel Jezreel: 125.
 Tel Keisan: 113 n. 4.
 Tel Miqne, see Ekron.
 Tel Rehov: 32, 78, 107, 119, 121-123, 125, 127, 176, 178, 195.
 Tel Rekesh: 106.
 Tel Safit, see Tell es-Safi.
 Tel Sera': 66, 120.
 Tel Zippor: 9.
 Tell Abu Hawam: 106.
 Tell Abu Qudes: 106.
 Tell 'Aitun: 66, 74.
 Tell al-Rimah: 77.
 Tell Bazi: 70, 72.
 Tell Beit Mirsim: 107.
 Tell Brak: 200.
 Tell Chuera: 78, 200.
 Tell Deir 'Alla: 32, 106.
 Tell ed-Duweir, see Lachish.
 Tell el-Far'ah North: 79, 106.
 Tell el-Hamah: 127.
 Tell el-'Umeiri: 107, 204.
 Tell es-Seba', see Tel Beer Sheba.

- Tell es-Safi (Tel Safit/Gath of the Philistines): 91, 114, 116, 118-119, 121-123, 125-127, 129-130.
- Tell Faq'ous: 107.
- Tell Fray: 71, 107.
- Tell Jalul: 107.
- Tell Jemmeh: 91, 93.
- Tell Halaf: 64, 75, 79, 81.
- Tell Munbaqa/Ekalte: 25, 64 n. 8, 69, 107, 176, 183.
- Tell 'Oreme: see Kinneret.
- Tell Qasile: 25, 61, 61 n.1, 64 n. 7, 66, 80, 81 n. 35, 85, 85 n. 38, 115-116, 121, 124, 127, 129, 157, 174-175, 177, 185, 187, 202.
- Tell Ta'yinat: 75 n. 28, 81 n. 33.
- Tell Zira'a: 84.
- Temple Hill, see under: Yavneh, Temple Hill.
- Tello: 200.
- Thebes: 62, 72.
- Thera: 69.
- Transjordan: 32-33, 85, 106-107, 178, 186, 204, see also: Jordan.
- Tyre: 88.
- Uruk: 84, 90, 200.
- Ugarit: 69, 71-72, 73 n. 26, 75, 83-85, 85 n. 38, 87, 87 n. 43, 88-89.
- Yadnana: 91 n. 48.
- Yavneh (city, tell) 1-5, 6, 6 n. 1, 7-9, 9 n. 2, 14-16, 18-19, 23, 25, 28, 33-35, 40-43, 47-48, 58, 61-62, 64-66, 69-70, 73-75, 77, 80-86, 88-93, 106-108, 110, 116-117, 119, 122-123, 123 n. 10, 124-125, 127, 129-131, 146, 148-150, 152, 156-157, 167, 169-171, 174-179, 183-188, 192-199, 202-206, 206 n. 2; see also: Abella, Abilim/Abilin, Habelin, Iabnia, Ibelin, Jabnel/Jabne'el, Jamnia, Rishonim Street, Uvda Street, Zahal Street, Yavneh Temple Hill, Yibna.
- Yavneh-Yam: 3.
- Yavneh, Temple Hill (earlier called ed-Deir): 2, 6-10, 14, 23, 58, 61, 146, 192, 198.
- Yawan: 91 n. 48, 93.
- Yazılıkaya: 65.
- Yemen: 6.
- Yibna (var. for Yavneh): 6 n. 1, 8.
- Zincirli: 67.

INDEX 2

PERSONS AND DEITIES

Raz Kletter

The index refers to the text (including notes), but not to the catalogues, figures, captions to figures, tables and reference lists. Ancient persons, whether historical or not, are marked by an asterisk (*). Deities and other supernatural figures are given in italics. A few authors, mentioned only in figure captions, are also included in this index.

- Abd-Allah ben Abi-Sarh*: 4.
Abbott, R.T.: 146.
Abu al-Soof, B.: 69 n. 12.
Abu Assaf: 69, 75.
Abu-Hurayra*: 4-6.
Achilles, D.: 62.
Achish*: 86-87, 87 n. 41, 92.
Ad, U.: 7-8.
Aharoni, Y.: 2, 91 n. 48, 106-107, 116, 117, 118, 120-121, 123-124, 202.
Ahiram*: 67, 69 n. 11.
Ahituv, Sh.: 87.
Ajmi, M.: 8.
Akhayus, see Achish*.
Al-Baladhuri*: 4.
Al-Muqaddasi*: 4.
Al-Ya'qubi*: 4.
Alaura, S.: 200.
Albert of Aix*: 2.
Albertz, R.: 185.
Albright, W.F.: 107, 174, 183.
Alexander Jannaeus*: 3.
Alexander, R.: 72.
Alexandre, Y.: 17, 22, 64.
Almagor, G.: 152.
Alp, S.: 65, 74.
Amiet, P.: 72.
Amiran, R.: 31, 47, 119, 121, 126.
Amit, D.: 17.
Anat: 87 n. 43, 88, 89, 187.
Anderson, G.A.: 205.
Andrae, W.: 177.
Antiochus V*: 3.
Antiochus VII*: 3.
Aphrodite/Aphrodite Ourania: 89, 89 n. 45.
Apollo: 87 n. 41.
Apollo Hylates: 85.
Appolonius*: 3.
Arnold, D.: 62 n. 5, 70 n. 14, 156.
Ari* (Synagogue of): 204.
Artemis: 61.
Artzy, M.: 69, 71.
Aruz, J.: 72.
Ashdoda: 87-88.
Asherah/Asherat: 87-90, 187-188, 195, 198-199, see also Asherat.
Ashtarot, see *Astarte*.
Ashtoret, see *Astarte*.
Assante, J.: 75.
Assurbanipal*: 79, 92.
Astarte/Ashtarot/Ashtoret: 85 n. 38, 87, 87 n. 43, 89-90, 187, 195, 199.
Åström, P.: 85.
Atargatis: 88-89.
Augustus Ceasar*: 3.
Aune, D.E.: 88.
Auronas (Horon): 3, 88.
Avni, G.: 17.
Ayalon, E.: 9, 117-118, 120.
Ayash, E.: 14-15, 17.
Ba'al: 72, 87 n. 43, 88, 90.
Ba'al Zebul/Zebub: 87-88, 195.
Bachi, G.: 17.
Badhi, R.: 15, 17.
Badre, L.: 85.
Bahat, D.: 6, 8.
Bakler, N.: 150.
Balian* (senior of Yavneh): 4.
Barako, T.J.: 87 n. 41.
Barash, A.: 146.
Barash, I.: 6-7.
Barkan, D.: 7-8.
Barker, G.: 200.
Barnett, R.D.: 62 n. 6, 66, 74, 75, 75 n. 28, 89-90.
Bartelmus, R.: 65.
Bauman, P.: 8.
Baumgarten, Y.: 17.
Baybars I*: 4-5.
Beck, P.: 32, 70, 71 n. 19, 74-75, 77, 78 n. 30, 80, 84, 89-90, 124, 174-175, 187, 202.
Beit Arie, I.: 124.
Belgiorno, M.R.: 73-74.
Ben-Amotz, D.: 23.
Ben-Arie, S.: 17, 78 n. 30, 123-124, 157, 202.
Ben-Gal, M.: 17, 46, 52, 110, 224.
Ben-Gershon, A.: 17.

- Ben-Shlomo, D.: 1, 17, 25-26, 40, 61, 65, 81, 85, 91, 112, 114-116, 116 n. 6, 117-123, 123 n. 10, 126-127, 129, 148, 151-152, 157, 174.
- Ben-Zakkai, Gamliel* (Rabban): 4.
- Ben-Zakkai, Yohanan* (Rabban): 4.
- Ben-Zvi, I.: 5, 204.
- Benjamin of Tudela*: 4.
- Berlinerblau, J.: 185.
- Bes: 81 n. 35.
- Betancourt, P.B.: 34, 177.
- Betró, M.: 62.
- Betu*: 85 n. 38.
- Binford, L.R.: 47, 198.
- Biran, A.: 33, 72, 78 n. 30.
- Bisi, A.M.: 77.
- Bittel, K.: 67, 72.
- Bjorkman, J.: 200, 201.
- Black, J.: 83.
- Block, D.I.: 206 n. 2.
- Boardman, J.: 61 n. 2, 62, 74, 80, 84, 91 n. 48.
- Bodel, J.: 185.
- Boehmer, R.M.: Fig. 5.22.
- Bohen, B.: 74.
- Börker-Klähn, J.: 62 n. 6, 74.
- Bossert, H.: 67, 72 n. 22, 81 n. 33.
- Boulotis, Chr.: 82, 84.
- Bowman, J.: 204.
- Brand, E.: 202.
- Braun-Holzinger, E.: 67 n. 10, 77 n. 29, 174.
- Bretschneider, J.: 25, 32, 106, 176.
- Briend, J.: 113 n. 4.
- Brosh (Busher), M.: 6-9, 192.
- Browman, D.L.: 156.
- Bruguière, J.G.: 146.
- Bryce, T.R.: 86 n. 40.
- Buchbinder, B.: 152.
- Buchholz, H.G.: 72 n. 21.
- Bullok, P.: 148.
- Bunimovitz, Sh.: 33, 199.
- Bunnens, G.: 72 n. 22, 174.
- Busher, see Brosh.
- Bushnino, A.: 7-8, 10.
- Cahill, J.: 127.
- Calligas, P.G.: 77 n. 29.
- Çambel, H.: 75.
- Canby, J.V.: 74.
- Capito, Herennius* (Procurator): 3-4.
- Caravatti, E.M.: 169.
- Cartledge, T.W.: 201.
- Catling, H.W.: 62, 71.
- Caubet, A.: 43, 72, 75, 177.
- Cendebaeus*: 3.
- Chambon, A.: 79.
- Chapoutier, F.: 83 n. 36.
- Charters, S.: 167.
- Chavane, M.-J.: 69.
- Çınaroğlu, A.: 71.
- Clamer, C.: 85 n. 38.
- Clermont-Ganneau, C.: 4.
- Cline, E.: 82, 86 n. 40.
- Coffey, H.: 67 n. 10, 75 n. 28, 84.
- Cogan, M.: 88.
- Cohen, R.: 122-123, 187, 202.
- Cohen, S.J.D.: 4.
- Cohn, R.L.: 200.
- Coldstream, J.N.: 33, 62, 74, 202.
- Collins, B.J.: 79, 88.
- Collon, D.: 78-79.
- Conder, C.R.: 2, 5.
- Copley, M.S.: 169.
- Cornelius, I.: 85 n. 38, 175.
- Costin, G.L.: 112.
- Coulson, W.: 81.
- Courtois, J.C.: 176.
- Cross, F.M.: 2, 90.
- Crowfoot, G.M.: 67 n. 10.
- Crowfoot, J.W.: 67 n. 10, 122.
- Crowley, J.L.: 74.
- Culican, W.: 116, 178.
- Cymbalista, G.: 107.
- Dagan, Y.: 17.
- Dagon*: 3, 80, 87-89, 195.
- Dagot, A.: 7-8.
- Dahari, U.: 17.
- Dan, J.: 148, 150, 157.
- Dance, S.P.: 146.
- Danin, Z.: 146.
- Daviau, M.: 32-33, 106, 176-178, 183-184, 187.
- Davidek, J.: 169.
- Dayagi-Mendels, M.: 30.
- Dea Syria*: 88-89.
- Delougaz, P.: 64.
- Demargne, P.: 83 n. 36.
- Demsky, A.: 87, 87 n. 41.
- Derketo*: 88-89, see also *Atargatis*.
- Des Gagniers, J.: 91.
- Desborough, V.R.: 74, 75, 84.
- Dever, W.G.: 80 n. 32, 115, 200.
- DeVries, L.: 25, 67, 175-178.
- Diamant, S.: 64.
- Dietrich, M.: 87 n. 43.
- Dion, P.-E.: 91 n. 48, 178.
- Dothan, M.: 25-26, 61, 65, 81, 87, 114-116, 116 n. 6, 117-123, 123 n. 10, 126-127, 157, 174.
- Dothan, T.: 6, 17, 25-26, 33, 61 n. 1, 64, 64 n. 7, 66, 81, 86, 87-88, 91, 129, 199-200.
- Doumas, C.G.: 69, 91 n. 48, 92.
- Dreyfus, R.: 62, n. 6.
- Drijvers, H.J.W.: 174.
- Dümmeler, F.: 64.
- Ea*: 199.
- Edelman, D.: 200.

- Edelstein, G.: 78 n. 30.
 Ehrlich, C.S.: 129, 198.
 Einwag, B.: 70.
El: 72, 87.
 El-Magoli, S.B.: 169.
 Eliaz, C.: 7-8.
 Eliopoulos, Th.: 62.
 Emre, K.: 71, 75, 75 n. 27.
 Eshel, E.: 4.
 Eshel, I.: 117-118, 124.
 Eshel, H.: 4.
 Eudokia* (Empress): 4.
 Evershed, R.P.: 167, 169-170.
 Eusebius*: 4.
 Fales, F.M.: 92.
 Fassbeck, G.: 122, 122 n. 9, 124, 206.
 Faust, A.: 33, 199.
 Feig, N.: 17.
 Feldman, P.: 16.
 Feldstein, A.: 6-7.
 Fiedler, M.: 203.
 Finkelberg, M.: 87, 89.
 Fiorina, P.: 64.
 Fischer, M.: 1-4, 8, 17.
 Flavius, Josephus*: 3-4.
 Fleming, D.E.: 72.
 Fortin, M.: 71, 72 n. 22, 75.
 Frankel, D.: 66, 83.
 Freedman, D.N.: 116, 118.
 Freund, R.: 8.
 Frevel, Ch.: 32, 174-175, 177-178, 183-187, 197, 201.
 Frick, F.S.: 32, 176, 178.
 Fried, L.S.: 200.
 Fritz, V.: 174.
 Fuchs, R.: 5.
 Fulco* (King of Jerusalem): 4.
 Furtwängler, A.: 64.
 Gabinius*: 3.
Gaia: 87, 87 n. 41, 88, 199.
 Gaius*: 4.
 Gal, Z.: 64.
 Galil, G.: 2.
 Garbini, G.: 92.
 Garfinkel, Y.: 110 n. 1, 199.
 Garland, R.: 202.
 Gates, M.H.: 65.
 Gellius*: 203.
 Gesell, G.C.: 62, 83 n. 36, 84.
 Getzow, N.: 17.
 Gil, M.: 203.
 Gilboa, A.: 118, 121, 127.
 Gill, M.A.V.: 65.
 Gilmour, G.: 32.
 Gitin, S.: 78 n. 30, 83, 86-88, 90, 105-107, 116-120, 122, 129, 131, 178, 199.
 Givon, Sh.: 78 n. 30.
Glaukos: 200.
 Glinister, F.: 203.
 Gmelin, J.F.: 146.
 Goelet, O.: 87 n. 43.
 Goitein, S.D.: 203.
 Golani, A.: 17.
 Goldschmidt, L.: 4.
 Goodyear, A.C.: 47.
 Gophna, R.: 17, 117, 129.
 Goren, Y.: 148, 150, 152, 157.
 Gorgias*: 3.
 Gorzalczy, A.: 6-8, 17, 40, 65, 112, 148, 150, 152, 156, 205.
 Grabbe, L.L.: 4.
 Grant, E.: 117-118, 120-121.
 Green, A.: 73, 83.
 Greenhut, Z.: 17.
 Grossman, D.: 5.
 Groot, A.: 6, 17.
 Gubel, E.: 75 n. 28, 85 n. 38.
 Guérin, V.: 2, 4-5.
 Gueta, E.: 9.
 Guggisberg, M.A.: 84.
 Gunneweg, J.: 157.
 Gurevich, G.: 16.
 Güterbock, H.G.: Fig. 5.25-26.
 Gvirtzman, G.: 151.
 Haas, V.: 72, 79.
 Hachmann, R.: 80.
Hadad: 72.
 Haggis, D.C.: 176.
 Hall, J.K.: 152.
 Hallo, W.W.: 87 n. 43.
 Hallstroëm, H.: 169.
 Halperin, N.: 148, 152.
 Haran, M.: 178.
 Harding, L.: 202.
 Harris, R.: 89.
 Hartenstein, F.: 65.
 Häser, J.: 84.
 Hassel, J.: 107.
Hathor: 77.
 Hawkes, Ch.: 198.
 Hawkins, J.D.: Fig. 5.57.
 Hayak, I.: 5, 8.
 Hayden, B.J.: 66.
 Haynes, I.: 203.
 Hecht, R. (Museum of): 83.
 Hefer, H.: 23.
 Heger, P.: 178.
 Hendrix, E.: 71.
Heracles: 3, 88, see also *Melqart*.
 Herrmann, G.: 67 n. 10, 75 n. 28, 84.
 Herod*: 3.
 Herzog, Z.: 33, 73-74, 115, 118-119, 125-126, 200.

- Heyd, U.: 5.
 Hezekiah*: 200.
 Hiller, S.: 65.
 Hnila, P.: 88 n. 44.
 Hodder, I.: 34, 69 n. 13, 89.
 Hoffmeier, J.K.: 85 n. 38.
 Hoftijzer, J.: 87.
 Holland, T.A.: 107.
 Homer*: 86 n. 40, 202.
 Honigman, A.: 7, 9, 14, 59, 192.
Horon, see *Auronas*.
 Howard-Carter, T.: 77, 78.
Humbaba: 78.
 Humbert, J.B.: 113 n. 4.
 Hurowitz, V.A.: 199.
 Hurwit, J.M.: 92.
 Hurvitz, G.: 114.
 Hutchinson, R.W.: 202.
 Hüttenmeister, F.: 4.
 Ibn Ezra*: 203.
 Icard-Gianolino, N.: 85.
 Idaios*: 87 n. 41.
 Ikauso, see *Achish*.
 Immerwahr, S.: 73-74.
Inanna: 83, 90.
 Inge, C.H.: 202.
 Ingholt, H.: 174.
Ino-Leukothea: 89.
Ishtar: 72, 75, 78-79 (of Nineveh), 83, 89-90, 199, 201.
 Işık, F.: 88.
 Jacob*: 199.
 Jarman, M.R.: 156.
 John Hyrkanus I*: 3.
 Jonathan* (the Hasmonean): 3.
 Jongeling, K.: 88.
 Josiah*: 199.
 Judas* (the Maccabean): 3.
 Juteau, T.: 152.
 Kadmos*: 92.
 Kaimer, L.: 206.
 Kaiser, I.: 64.
 Kalderon, R.: 17.
 Kallai, Z.: 2.
 Kamaisky, E.: 17.
 Kamlah, J.: 175.
 Kanta, A.: 62.
 Kantor, H.: 75 n. 28.
 Kaplan, J. (Jacob/Ya'akov): 2, 4, 6, 8.
 Karageorghis, J.: 72, 75, 77, 87 n. 43.
 Karageorghis, V.: 30, 43, 62, 66, 69, 70 n. 16, 71 n. 20, 72, 72 n. 21, 73, 75, 81-82, 84, 87, 91.
 Karantzali, E.: 66, 72, 83.
 Karetsou, A.: 62, 84.
Karhuha: 72.
 Kashner, A.: 2-3.
 Katz, H.: 31-34, 43, 47, 80, 106, 174, 176, 178, 183-184, 184 n. 2, 192, 204.
 Keel, O.: 3, 32, 65 n. 9, 81, 84, 174-177, 199.
 Keel-Leu, H.: 65 n. 9.
 Kempinski, A.: 69, 77, 93.
 Kenna, V.E.G.: 73.
 Kenyon, K.M.: 202.
 Khalidi, M.A.: 5.
 Killebrew, A.: 115, 126.
 Kilmer, A.D.: 81.
 Kitchen, K.A.: 85 n. 38.
 Kitchener, H.H.: 2, 5.
 Klenck, J.D.: 202 n. 1.
 Kletter, R.: 1-3, 5-8, 14, 16, 19, 22, 34, 48, 61, 65-66, 73-74, 83-85, 91, 106, 110-112, 114, 119, 128-129, 146, 167, 174, 179, 187, 202, 204-206.
 Knauf, A.: 200.
 Kochavi, M.: 17.
 Koehl, R.: 72.
 Kohl, P.I.: 47.
 Kolattukudy, P.E.: 169.
 Kolska-Horwitz, L.: 146.
 Konsolaki-Yannopoulou, E.: 85.
 Kopcke, G.: 62, 74, 91 n. 48, 92 n. 49, 93.
 Kountouri, E.: 34, 79, 176.
 Kourou, N.: 73-75, 77, 84.
 Kraemer, R.S.: 206 n. 2.
 Krebernik, M.: 70 n. 15.
Kubaba: 72, 85, 88, 88 n. 44, 89-90, 199.
 Kuchler, M.: 3.
 Kuhrt, A.: 91 n. 48.
Kybele, see *Kubaba*.
 Laidlaw, S.: 67 n. 10, 75 n. 28, 84.
 Lambert, C.: 6.
 Lambert, W.G.: 70 n. 15.
 Lapp, P.W.: 75, 79-80, 90, 176.
 Lawergren, B.: 81.
 Lechtman, H.: 113.
 Leclant, J.: 85 n. 38, 85 n. 39.
 Lehrer, G.: 85.
 Lemaire, A.: 204.
 Lembesi, A.: 79, 82.
 Lemonnier, P.: 113.
 Levenshtam, Sh.: 204.
 Levi, M.: 16, 17.
 Levi, Y.: 6, 7.
 Levine, B.A.: 87 n. 43, 201, 205.
 Lewis, J.P.: 4.
 Lewis, T.J.: 61, 174.
 Linders, T.: 200.
 Lindström, G.: 203.
 Lipiński, E.: 200.
 Lisker, Y.: 16.
 Livia*: 3.
 Lloyd, J.F.: 79.
 Longacre, W.A.: 113.

- Loretz, O.: 87 n. 43.
 Loud, G.: 71.
 Lucian*: 200.
 Lucillus*: 200.
 Machinist, P.: 2, 25, 87-88, 90, 129, 198.
 Machule, D.: 64 n. 8.
 Macnamara, E.: 62.
 Maeir, A.M.: 6, 30, 88, 93, 113 n. 3, 114, 114 n. 5, 121-123, 129-130, 167.
 Mallowan, M.E.L.: Fig. 5.53.
 Mannack, T.: 61 n. 2.
 Maran, J.: 71.
 Marchetti, N.: 85, 201.
 Margalit, O.: 87 n. 43.
 Margueron, J.-C.: 26, 28, 34, 61, 174, 176-178, 183.
 Marinatos, S.: 82.
 Markoe, G.: 77, 81.
 Marmardji, A.S.: 4.
 Master, D.M.: 152.
 Masuda, S.I.: 177.
 Matthäus, H.: 62, 64, 71, 75 n. 28.
 Matthews, D.M.: 79.
 Matthiae, P.: 67, 72.
 Maurizio, L.: 206 n. 2.
 May, H.G.: 43, 74, 178, 183.
 Maya, K.M.: 169.
 Mazar, A.: 17, 30, 32-33, 61, 64 n. 7, 66, 72, 78, 81 n. 35, 85 n. 38, 88, 107, 110 n. 1, 114-118, 118 n. 7, 119-127, 129, 131, 174-179, 197, 202.
 Mazar, B.: 2.
 Mazar, E.: 117.
 Mazar, O.: 113 n. 3.
 Mazow, L.: 33.
 McClellan, T.L.: 26, 28.
 McCown, C.: 176.
 McEwan, G.J.P.: 204.
Melikertes: 200.
Melqart: 88.
 Merlin, A.: 4.
 Mersereau, R.: 62 n. 3.
 Mettinger, T.: 174, 188.
 Miglus, P.A.: Fig. 5.48.
 Mills, B.J.: 121.
 Milner, M.: 14.
 Miroshedji, P. de: 28-31, 33, 84, 174, 177-178.
 Möller, Ch.: 3.
 Mommsen, H.: 157.
 Monson, J.: 80.
 Montigny, R.: 152.
 Mopsos*: 89, see also Mpš.
 Morgan, C.G.: 47.
 Moorey, P.R.S.: 85, 110 n. 1, 187, 202.
 Moortgat, A.: 78.
 Moortgat-Correns, U.: 78.
 Morris, S.P.: 92 n. 50.
 Moussaieff, Sh.: 80 n. 32.
 Mpš*: 89, see also Mopsos.
 Muhammad the Prophet*: 4.
 Muller, B.: 26-28, 30-33, 43, 69 n. 12, 106-107, 176-177, 183, 192, 204.
 Müller-Celka, S.: 89 n. 45.
 Münnich, M.M.: 200.
 Meyers, C.: 174.
 Myron of Sicyon*: 61 n. 2.
 Na'aman, N.: 2, 8, 90, 93, 188, 200.
 Nabawi Serag, N.: 204.
 Nachshoni, P.: 17.
 Nadelman, Y.: 202.
 Nagar, Y.: 1, 8, 16, 119.
 Namdar, D.: 58, 120, 179, 206.
 Naveh, J.: 8, 86, 88, 93, 199.
 Naumann, R.: 79.
 Nebuchadnezzar*: 87 n. 42.
 Nechaeva, I.: 16.
 Negbi, O.: 72, 78 n. 30.
Nereus: 200.
 Netzer, E.: 33.
 Neusner, J.: 4.
 Neve, P.: 71 n. 18.
 Nicholls, R.V.: 74, 84.
 Niehr, H.: 188.
 Niemeier, B.: 79, 82.
 Niemeier, H.G.: 92.
 Niemeier, W.D.: 79, 82.
 Nigro, L.: 201.
 Nilsson, M.P.: 175.
 Nir, D.: 148.
 Nissinen, M.: 206 n. 2.
 Noort, E.: 6.
 Nordquist, G.: 200.
 Nylander, C.: 200.
 Nys, K.: 85.
 Odlyha, M.: 169.
 Odysseus*: 202.
 Ohayon, A.: 17.
 Olmo Lete, G. del-: 85 n. 38.
 Olyan, S.M.: 185.
 Opferman, R.: 67.
 Oppenheim, A.L.: 61.
 Oppenheim, M.F. von-: 64, 81.
Ourania: 89.
 Oren, E.D.: 66, 83, 120.
 Ornan, T.: 72, 77-78, 78 n. 30, 83-85, 85 n. 37, 87, 90, 123, 188.
 Orthmann, W.: 67.
 Orton, C.: 47, 193.
 Ory, Y.: 6-8, 192.
 Osborne, R.: 199.
 Otto, A.: 70, 72.
 Özgüç, N.: 70, 70 n. 17, 71 n. 18, 72, 79.
 Özgüç, T.: 75.
 Öztan, A.: 71 n. 18.

- Padi*: 86, 87 n. 41, 88.
Paice, P.: 43.
Palyvou, C.: 82.
Pandion*: 87 n. 41.
Panitz-Cohen, N.: 40, 58, 66, 71, 91, 114-118, 118 n. 7, 119-123, 125-127, 129, 131, 167, 179, 186.
Papasavvas, G.: 62, 64, 91 n. 46.
Parayre, D.: 75, 75 n. 28.
Parrot, A.: 204.
Patrik, L.E.: 47.
Pausanias*: 61 n. 2.
Pedley, J.C.: 199.
Peirce, C.S.: 34.
Pendlebury, H.W.: 62.
Peterson, R.M.P.: 5.
Petrus the Iberian*: 4.
Philo of Alexandria*: 3.
Pinch, G.: 200-202, 205.
Pinnock, F.: 201.
Piphano, Sh.: 6, 7.
Pilafidis-Williams, K.: 73 n. 26, 85.
Pirenne, J.: 107.
Pitagaya/Pitigayah, see *Ptgyh*.
Plassart, A.: 3.
Plinius*: 3.
Pompey*: 3.
Poortman, B.: 202.
Popham, M.R.: 65, 74, 75, 77 n. 29, 84.
Poplin, F.: 75.
Porada, E.: 72, 73 n. 24, 77.
Porath, Y.: 115-116, 119, 121, 126.
Porter, A.: 26, 28.
Postgate, N.: 92.
Potnia, see: *Ptnyh*.
Prag, K.: 117-118, 124.
Pratico, G.D.: 119.
Press, M.: 25.
Pringle, D.: 4-6.
Ptgyh: 86-90, 195, see also *Gaia*.
Ptnyh: 87, 89, see also *Ptgyh*.
Quien, M. le-*: 4.
Raab, L.M.: 47.
Raabe, R.: 4.
Ravikovitch, S.: 148.
Radner, K.: 89.
Rainey, A.F.: 178, 200.
Rasmussen, T.: 200.
Rathje, W.R.: 47.
Raven, A.M.: 169.
Reeg, G.: 4.
Reese, D.S.: 146.
Rehm, E.: 67 n. 10, 69, 80 n. 31.
Renfrew, C.: 47.
Reshep: 85 n. 38.
Rethemiotakis, G.: 65.
Revivo, M.: 8.
Rice, P.M.: 47, 112, 128.
Richard the Lion Heart*: 4.
Robinson, E.: 2.
Rochberg, F.: 65.
Rochman-Halperin, A.: 6 n.1, 17.
Roll, Y.: 3.
Roller, L.: 81, 88-89.
Rollinger, R.: 91 n. 48, 92 n. 50, 93.
Routledge, B.: 178.
Rowe, A.: 61, 79, 106, 175.
Rüger, H.P.: 4.
Rufus, John*: 4.
Rüterswörden, O.: 88.
Rutter, J.: 64.
Sabloff, J.A.: 47.
Sacket, L.H.: 77 n. 29.
Sadan, J.: 203.
Sagiv, T.: 17.
Sakellarakis, J.A.: 84.
Sakellarakis, Y.A.: 67 n. 10, 92.
Saladin*: 4.
Salomes*: 3.
Samson*: 80.
Sandoli, S. de: 4.
Sanlaville, P.: 152.
Sanmartin, J.: 87 n. 43.
Sargon II*: 91 n. 48, 93.
Sass, B.: 69, 92.
Saussure, F. de: 34.
Schaeffer, C.F.A.: 72, 178.
Schäfer-Lichtenberger, C.: 87, 199.
Schiering, W.: 66, 84.
Schiffer, M.B.: 47, 127-129.
Schlippask, R.: 71-72.
Schmidt, K.: 199.
Schmitt, G.: 2, 3.
Schmitt, R.: 25, 66, 185.
Schofield, L.: 73.
Schoep, I.: 184 n. 3.
Schorsch, D.: 71.
Schroer, S.: 72.
Seeden, H.: 30-31.
Seeher, J.: 65, 67.
Segal, O.: 3, 7-8.
Sellin, E.: 78, 90, 178.
Sennacherib*: 86, 88.
Serpico, M.: 206.
Setton, K.M.: 4.
Shahar, A.: 148.
Shahar, Y.: 3-4.
Shai, I.: 2, 113 n. 3, 114, 116, 118-119, 121-123, 125-127, 129-130, 167.
Shapash: 87 n. 43.
Shaushka: 79.
Shavit, A.: 17.
Shea, M.O.: 107.

- Shear, I.M.: 73 n. 26.
 Shemueli, O.: 6-7.
 Sherkova, T.A.: 176.
 Shiloh, Y.: 114.
 Shitrit, D.: 15.
 Shor, P.: 17.
 Shott, M.J.: 47.
 Simantov-Bournia, F.: 85.
 Simon, C.G.: 203.
Sin: 64.
 Singer, I.: 2, 88-90, 92.
 Singer, M.A.: 4.
 Singer-Avitz, L.: 119, 122, 126, 129, 156, 199.
 Sinopoli, C.M.: 47, 131.
 Si'on, O.: 7-8.
 Sivan, D.: 152.
 Sjörgen, I.: 92.
 Smith, J.: 112, 127, 131.
 Smith, M.S.: 87 n. 43, 90.
 Sneh, A.: 148.
 Solomon*: 80, 201.
 Stadelmann, R.: 62, 70 n. 14.
 Stager, L.E.: 31, 33, 72, 80, 90, 108.
 Stark, M.T.: 117.
 Stein, D.: 79.
 Steiner, M.: 187, 202.
 Stern, B.: 206.
 Stern, E.: 9, 66, 83, 85, 107, 119, 122 n. 9, 200.
 Stern, M.: 3.
 Stevens, A.: 185.
 Stewart, P.: 200.
 Stone, B.J.: 91.
 Strabo*: 3.
 Strasser, T.F.: 202.
 Stuckey, J.H.: 32, 175.
 Tadmor, H.: 8.
 Tadmor, M.: 65, 81 n. 34.
 Tal, O.: 3.
 Taragan, H.: 4.
 Taxel, I.: 1, 3-6, 8, 14, 17, 192.
 Teissier, B.: 65 n. 9, 67, 75, 79, 84, 89.
Teshshub: 72, 79.
 Theophanes*: 2, 4.
 Thomson, W.M.: 5.
 Thuvander, A.: 169.
 Tiberius*: 3.
 Tiglath Pileser III*: 90, 91 n. 48.
 Tufnell, O.: 202.
 Turfa, J.M.: 200, 203.
 Tyers, P.: 47.
 Uehlinger, Ch.: 32, 66, 81, 90, 175-177, 188, 200.
 Ulbrich, A.: 202.
 Useramon*: 72.
 Ussishkin, D.: 74, 199-200, 202.
 Uziah*: 2, 192.
 Vagnetti, L.: 62.
 Van der Toorn, K.: 61, 85.
 Van Loon, M.N.: 65.
 Van Regteren Altena, C.O.: 146.
 Van Straten, F.T.: 203.
 Vanschoonwinkel, J.: 91.
 Varro*: 203.
 Velednitzki, N.: 7-8.
 Veenhof, K.: Fig. 5.25-26.
 Vermeule, E.: 202.
 Vieweger, D.: 84.
 Vince, A.: 47.
 Vita-Finzi, C.: 156.
 Vitry, J. de*: 4.
 Vogel, P.: 14-15.
 Vos, D.C. de: 2.
 Vriezen, K.J.H.: 202.
 Wagner, C.: 61 n. 2.
 Walley, C.D.: 152.
 Webb, J.M.: 85.
 Weinberg, S.S.: 30, 91.
 Weingarten, S.: 2-4.
 Weippert, H.: 64.
 Welten, P.: 2.
 Werner, P.: 25-26, 31, 69, 176-177, 183.
 Whincop, M.R.: 25, 33.
 White, R.: 206.
 Whitechurch, H.: 152.
 Wieder, M.: 151.
 Wiggermann, F.A.M.: 73.
 William of Tyre*: 4.
 Williams, D.: 86.
 Williams-Forte, E.: 72.
 Williamson, H.: 205.
 Wills, L.M.: 3.
 Winter, I.J.: 69, 77, 80, 85.
 Wilson, W.S.: Fig. 1.4.
 Wolff, S.: 17, 116-118, 121-122.
 Wolinski, P.: 7-8.
 Wood, B.G.: 47.
 Woolley, L.: 70.
 Wright, G.E.: 2, 117-118, 120-121.
 Yabor, Z.: 15.
 Yadin, Y.: 106, 112.
 Yamani*: 91 n. 48, 93.
 Yannai, E.: 10, 17.
 Yaqut*: 4.
 Yasad*: 87 n. 41.
 Yasur-Landau, A.: 17, 25, 82, 87, 89.
Yahweh: 72, 85, 188, 198, 201.
 Yellin, J.: 157.
 Yisrael, Y.: 123, 187, 202.
 Yisraeli, Y.: 117.
 Yon, M.: 71-72, 73 n. 26, 84, 85.
 Yoselevitch, N.: 206.
 Young, R.S.: 73.
 Younger, J.G.: 81.

- Zadok, R.: 8, 93.
Zeus: 61 n. 2.
 Zevit, Z.: 30, 33, 75, 176, 183, 202.
 Zevulun, U.: 17, 62 n. 6, 88, 199.
 Ziffer, I.: 3, 14, 16-17, 22, 34-35, 40, 42, 48, 54, 56,
 65, 69, 91, 110, 112, 114, 119, 124, 129, 167,
 174-175, 179, 198, 204, 206.
- Zimhoni, O.: 115-116, 118-120, 125, 131.
 Zissou, B.: 7-8.
 Zori, N.: 19.
 Zwickel, W.: 22, 32, 34, 64, 106-107, 110, 112, 129,
 167, 174-179, 183, 206.

PLATES

Plate 1



1. View south 29.10.02. L8, Ira Barash in the robbery trench.



2. L12, CAT90 upside down at center. CAT19 and CAT 33 (B7166/1-2) at the top.



3. View west 5.11.02: L12, parts of CAT116 (B7153) at center. Right of it is the oval top of CAT90. CAT33 (B7166/2) at left. B7153 included the cult stand fragments at bottom.

Plate 2



1. View west, work in L12. Fragments of cult stands placed in a plastic box (right); detached figures in small cartons; other pottery in large cartons (left and bottom).



2. L12, broken chalices and front of CAT53 (center); body of CAT49 (bottom).

Plate 3



1. View west 4.11.02. L12. At center, front CAT53 (B7313). Left of it is fenestrated round vessel B7149. Above and left of it is front CAT96. Between the sign and CAT53 is CAT49. At top right corner of the pit is the back of CAT99, after its front was removed.



2. View west, 11.11.02. L14 (top) with chalices and CAT27 (right). Below is L15 with grey ash. Sign placed on bottom of L13.

Plate 4



1. Taking out CAT47 (L14).



2. View west, L16. Cult stands placed in carton box, other pottery in plastic baskets.

Plate 5



1. Michal Ben-Gal, the pottery restorer, cleaning CAT52.



2. Finding location of figures, CAT47.



3. Finding location of figures, CAT82.

Plate 6



1. Figures detached from cult stands, still in their original excavation boxes.



2. Figures detached from cult stands, in wooden boxes before restoration.



3. CAT14 at stage of restoration by gypsum.

Plate 7

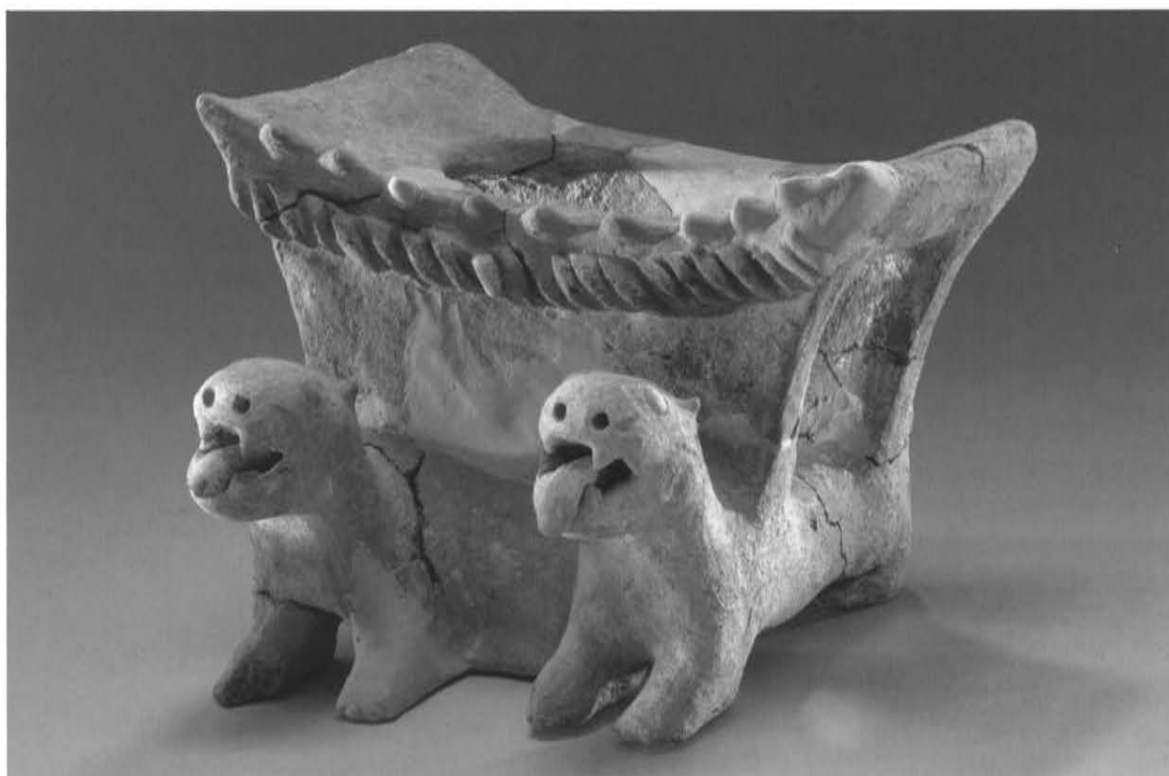


1. CAT57 during restoration, note temporary registration tapes.



2. CAT58 during restoration, side view.

Plate 8



1. CAT1 – rectangular cult stand with concave roof, solid front and two lions.



2. CAT15 – two openings with standing female figures, heads of bulls and an incised palm.

Plate 9



1. CAT16 – two openings with standing figures and knobs.

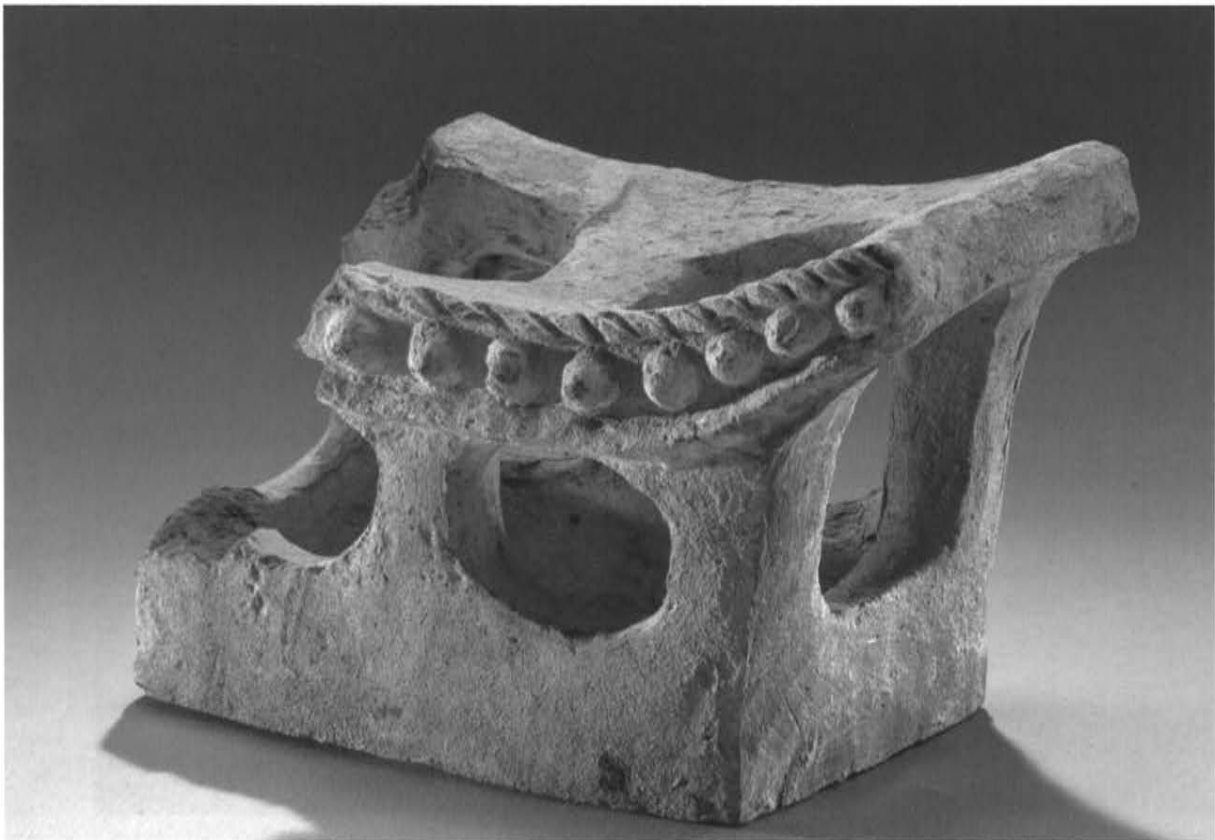


2. CAT28 – two openings with standing figures above lion protomes.

Plate 10



1. CAT31 – two openings separated by pillar.



2. CAT33 – two round openings.

Plate 11

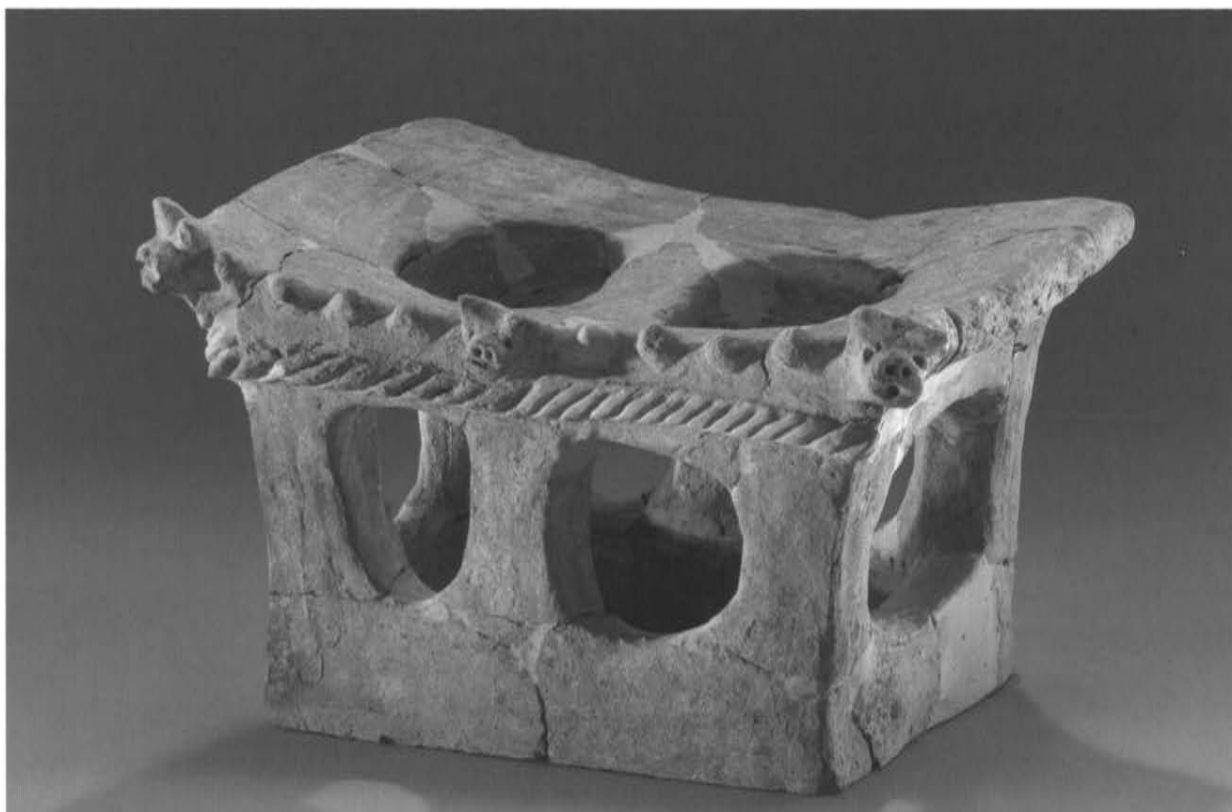


1. CAT37 – three openings with standing figures, separated by palms.

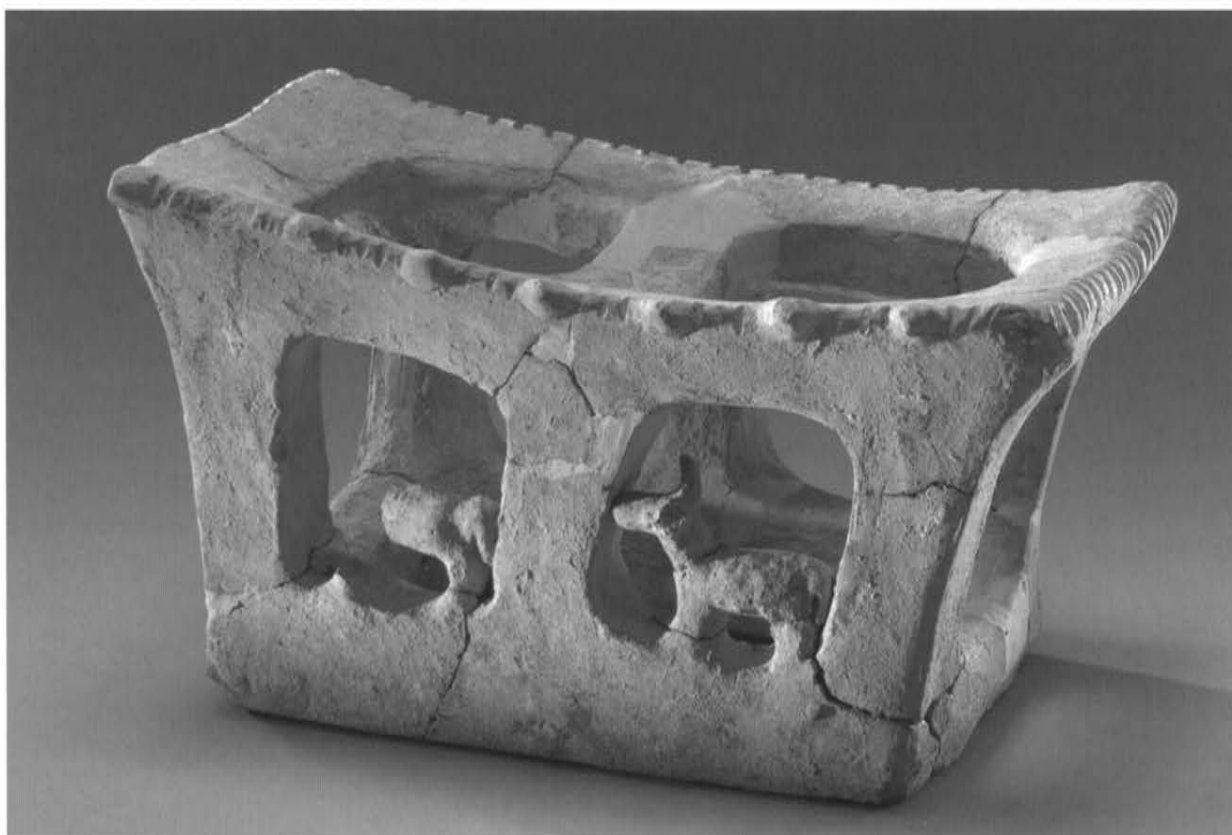


2. CAT38 – solid front, two riders on hollow animal protomes.

Plate 12



1. CAT39 – two openings, three heads of bulls at the top.



2. CAT40 – two openings with side-facing bulls.

Plate 13



1. CAT44 – opening divided by pillar; orchestra of four musicians (one missing).



2. CAT47 – two openings with bull protomes; all other figures missing; columns on the narrow sides.

Plate 14



1. CAT48 – two frontal openings with pairs of figures; missing animal protomes near corners.



2. CAT49 – with internal division, pair of figures (left); figure/s and perhaps an animal (right).

Plate 15



1. CAT50 – three openings, sphinxes at the corners and a bull head at center.



2. CAT51 – three openings partially covered by sphinxes.

Plate 16

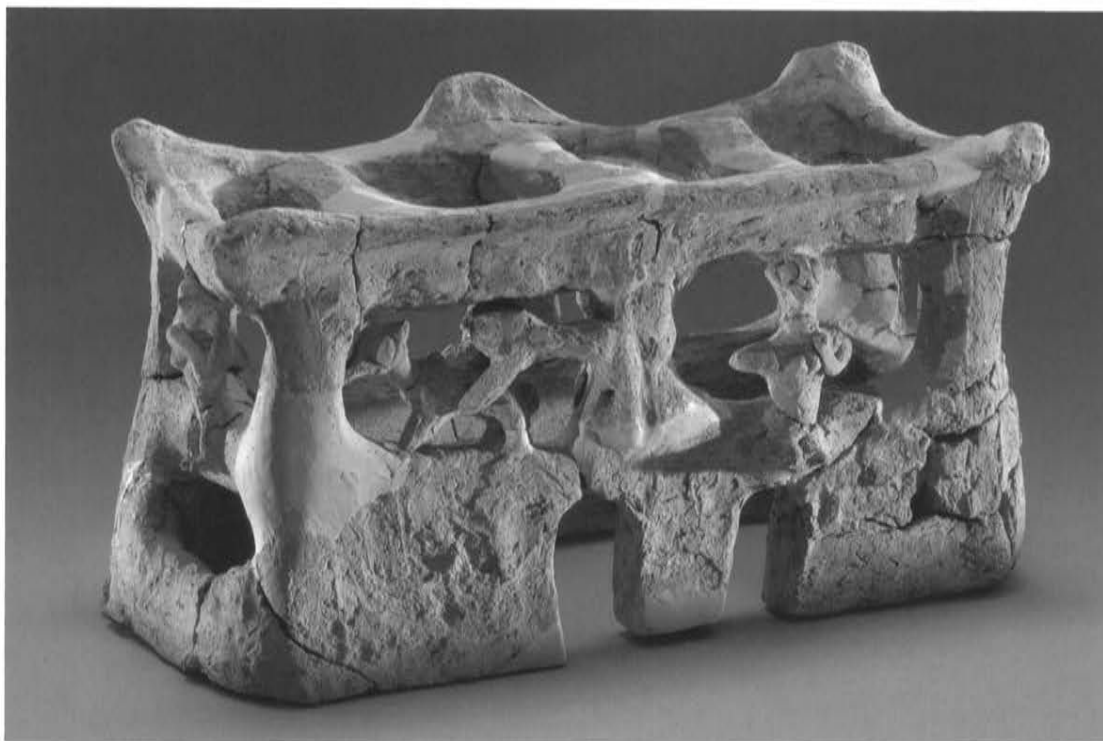


1. CAT52 – four openings with columns. Note remains of red lines.



2. CAT53 – four openings with columns.

Plate 17



1. CAT56 – two openings and a ‘leg’. A hunting scene (left); double-flute player (right).



2. CAT57 – with ‘legs’ and openings covered by four figures (one mostly missing). Two corner figures at the top.

Plate 18



1. CAT58 – solid front and lionesses. Note heads on side corners.



2. CAT61 – two openings, standing figures and rosettes.

Plate 19



1. CAT62 – two openings, bull protomes, three molded female heads at the top.



2. CAT65 – built from four slabs and a 'roof'.

Plate 20



1. CAT78 – elliptical, solid front with ‘legs’, two protomes of lions.



2. CAT79 – solid front with standing figures on the sides, palm and four goats.

Plate 21



1. CAT84 – one opening, a standing figures at center, bull heads in the corners.



2. CAT86 – two openings with standing figures and a palm.

Plate 22

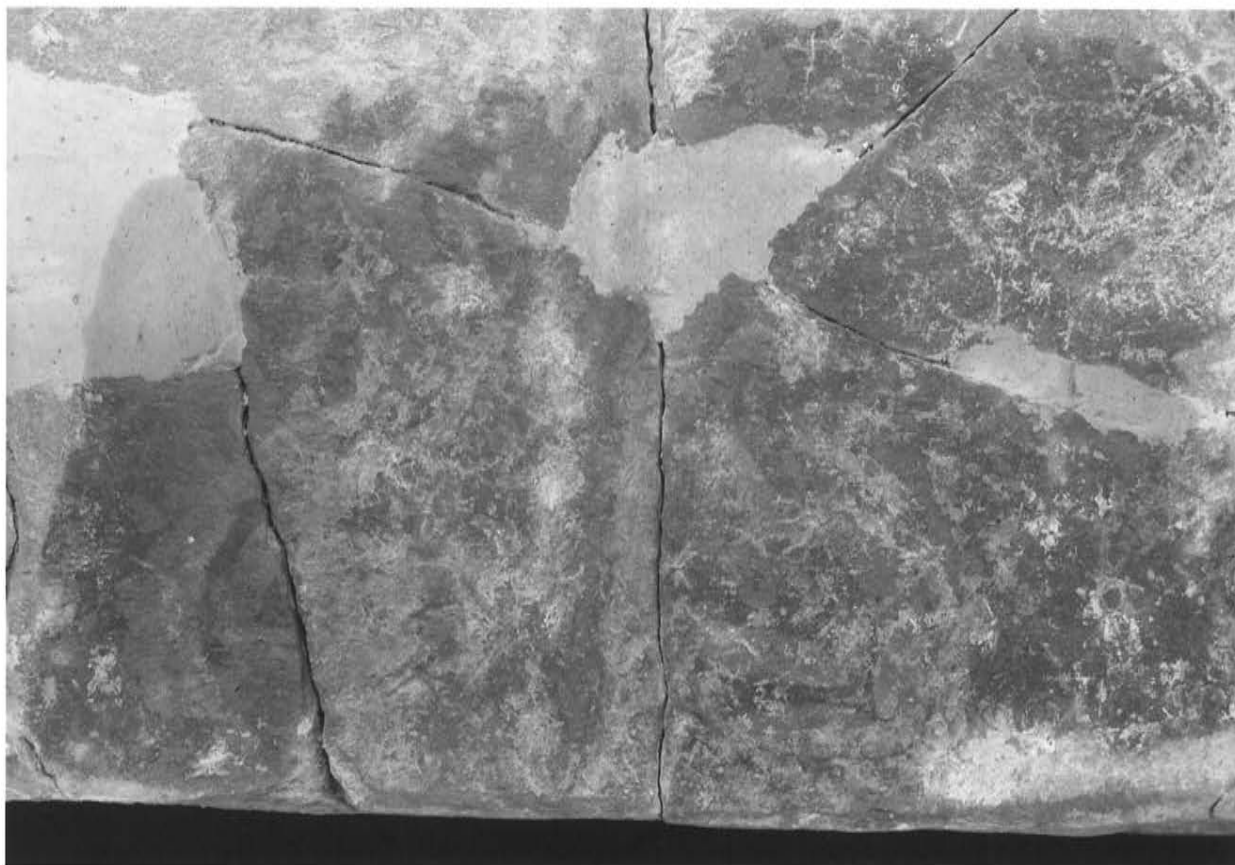


1. CAT87 – two openings with bull protomes.



2. CAT90 – solid front with tree and goats at center; figures near bull heads at the corners.

Plate 23

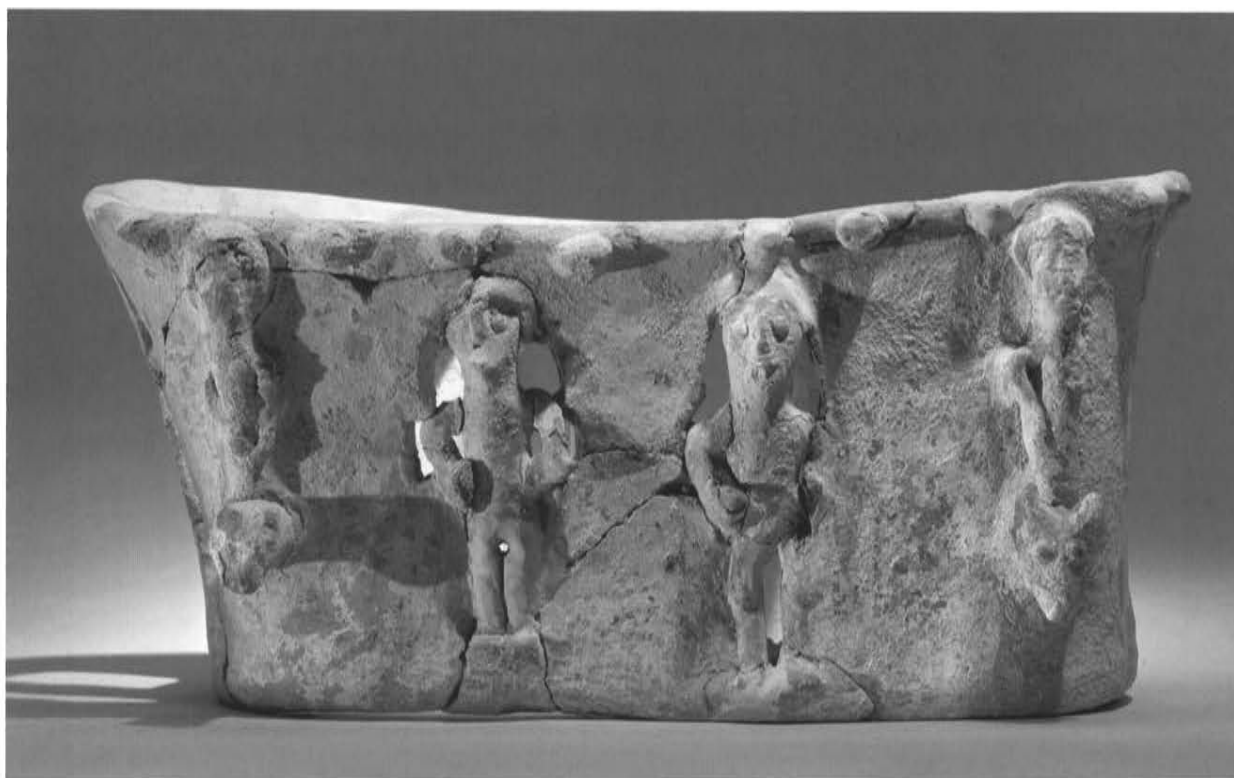


1. CAT91 – detail of red painted front with ‘negatives’ of goats.



2. CAT92 – solid front with tree and goats at center; standing figures besides bull heads.

Plate 24



1. CAT95 – two openings with standing figures at center; figures on bull heads at the sides.



2. CAT97 – two openings with standing figures.

Plate 25



1. CAT100 – elliptical, with four openings.

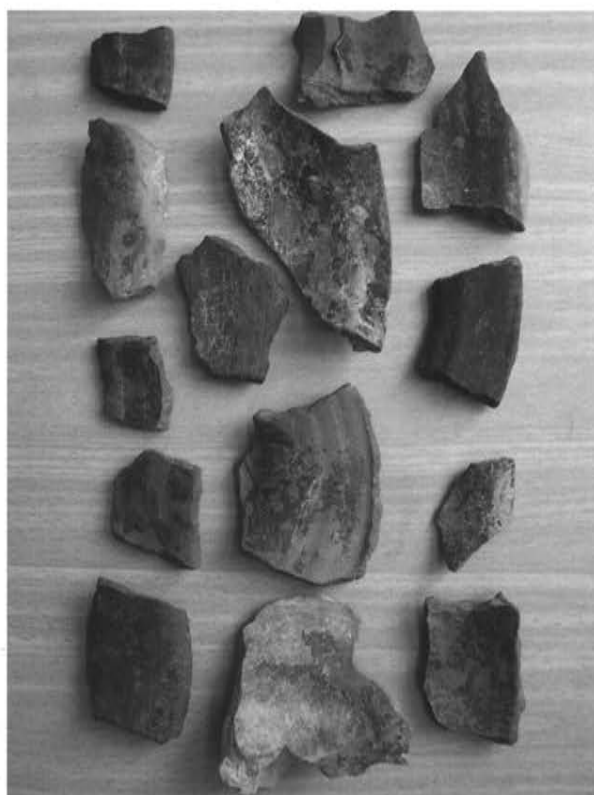


2. CAT109 – ellipto-rectangular, with two openings.

Plate 26



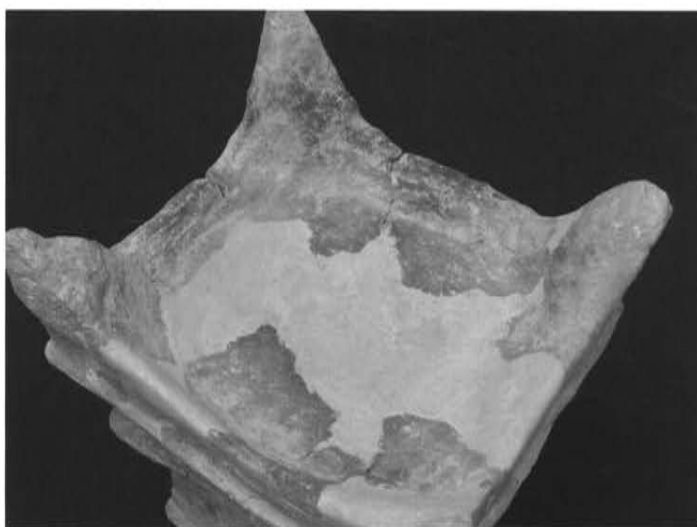
1. CAT113 – ellipso-rectangular, with three openings and standing figures.



2-3. Bowls and chalices L15 B7448; outside (left) and inside (right). Note traces of burning.



1. Horned clay altar CS46.



2. Top of clay altar CS46 with signs of burning.



3. Chalice B7010/3 (length 85 mm).

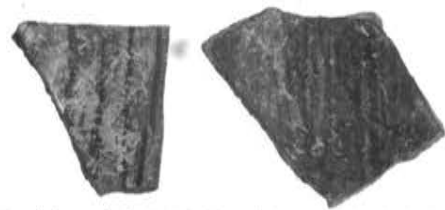
Plate 28



1. Chalice B7178/1, note pattern of burning.



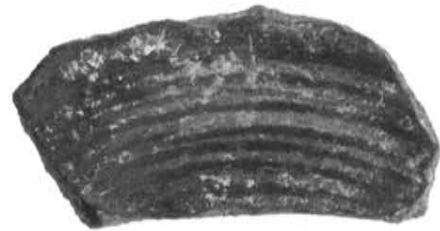
2. Bowl B7435, burning signs on rim.



3. Red burnish B7369g (L); B7380b (R).



4. Red Burnish L15, B7370a, c.



5. Red (burnt) burnish L15 B7378d.



6. Juglet L13 B7483.



7. Juglet L14 B7297.

Plate 29



1. CS124 (L8 B7045). [White line = 1cm]



2. CS130 (L14 B7265/1).



3-4. CS135 (L7 B7035) – front and back.



5. Dove CS138 (B7254).



6. Lion CS142 (B7307).

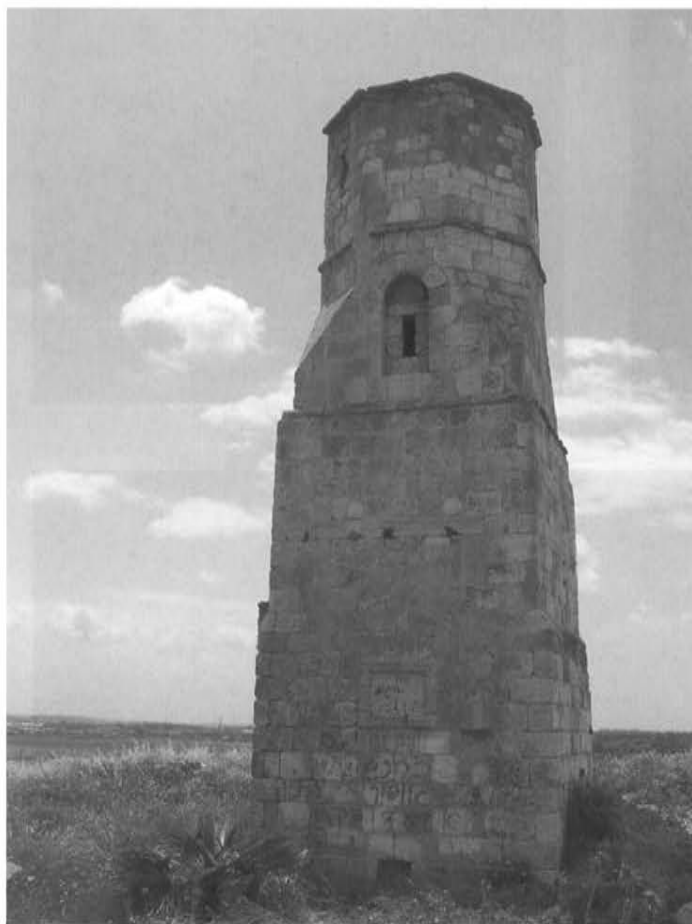


7. Lion CS143 (B7307).

Plate 30



1. View south from the 'Temple Hill' towards the tell of Yavneh, 2007.



2. The minaret of the mosque on the tell today.



3. The inscription of 1337 CE.



4. Sunrise – view east from the tell.



1. View northeast from the tell towards the 'Temple Hill' (marked by arrow).



2. Aerial photo, January 2001. The 'Temple Hill' (1) and the Mamluk bridge (2).



3. View south; the new path up the 'Temple Hill'.



4. View northeast – top of 'Temple Hill', 2007.

Plate 32



1. July 2002, view south. The robbery trench with pottery fragments around it.



2. July 2002, view north. The robbery trench with pottery fragments around it.



1. Cleaning part of the front of CAT59.



2. The cleaned area, view north; robbery trench at bottom.



3. Washing pottery, the first day of digging.



4 Ya'akov sieving dirt from L15.

Plate 34



1. Avi Ohayon photographing Polina in Locus 15; view south.



2. Locus 8, view west 29.10.02. Bottom of robbery pit at left. Deep probes of bulldozer and the contour of the ancient pit not yet revealed.

Plate 35



1. Locus 8, view northeast; October 29, 2002. Robbery pit at right.



2. Locus 8, concentration of pottery – round chalices and cult stand fragments.

Plate 36



1. Ya'aqov in L8, view south.



2. Start of Locus 12, October 31, 2002, view north.



3. Start of L12, view west October 31, 2002. Contour of ancient pit revealed; two bulldozer probes on the left.

Plate 37



1. Start of L12, view west October 31, 2002. White patches at top center.

2. Right: view south; B7076 just below bulldozer's damage (notice marks of teeth at left). It is probably the back and 'roof' of CAT15.



3. Below: L12, the first whole cult stand (CAT15). View 'from inside' – the front with the back of a figure in an opening. Round hole on the left for a bull's head.



Plate 38



1. L12, view west, November 3, 2002. Bulldozer probe right; fenestrated vessel B7104 at center.

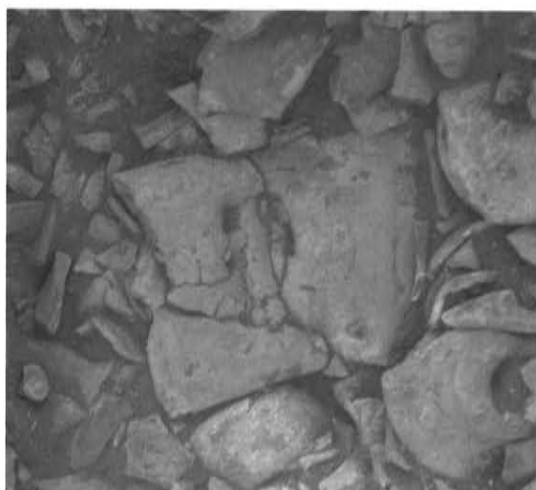


2. L12, view west. Cult stand B7120 (CAT99) lying on its side at the edge of the pit.

Plate 39



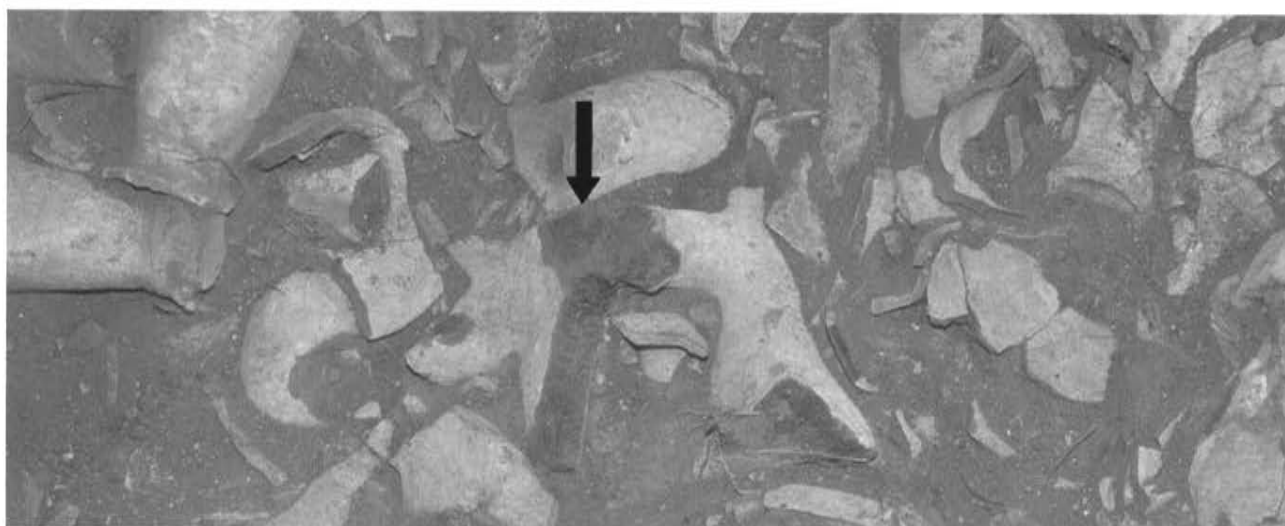
1. Marina and Michal taking out B7131 (front of CAT53).



2. B7218 (front CAT95) lying upside down.



3. Damage by bulldozer tooth (see arrows) on two chalices, L12.



4. Cult stand B7145 (CAT 3); a lion protome on the left; arrow points at the base.

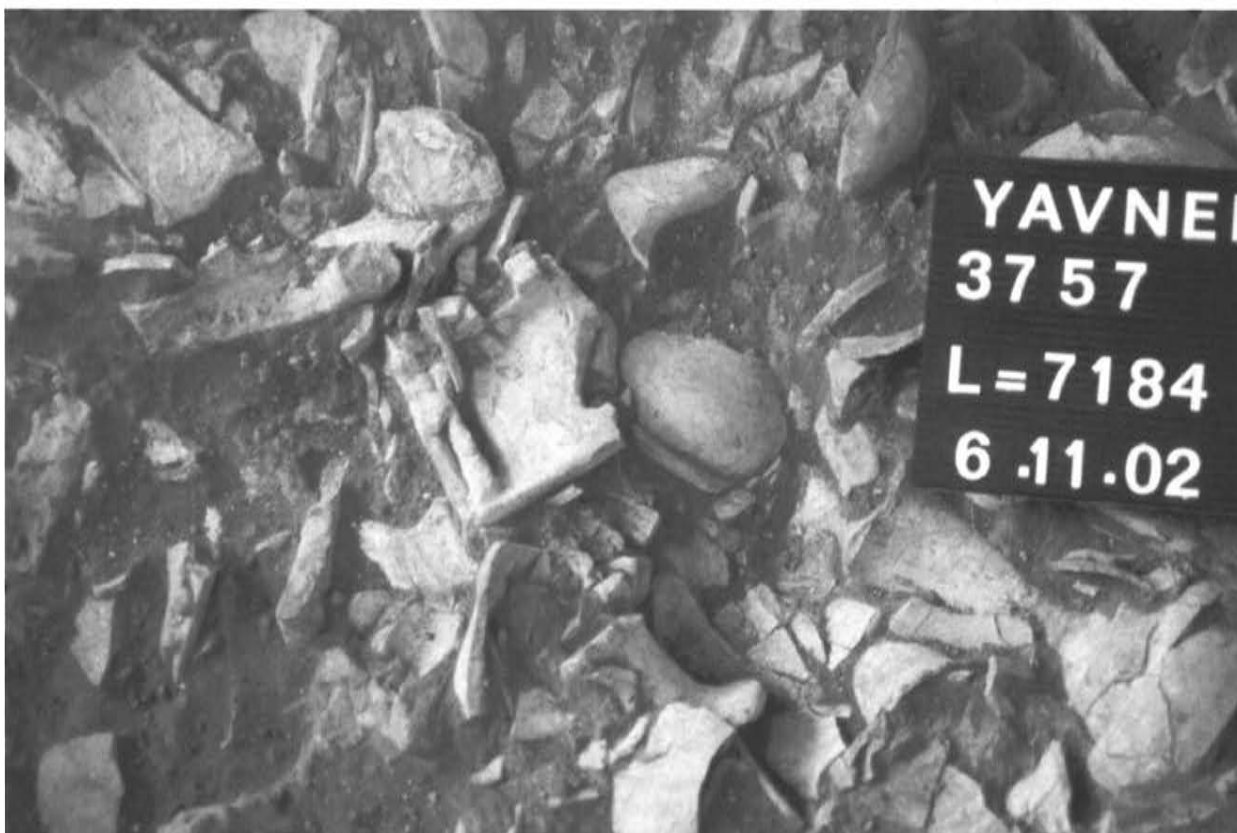
Plate 40



1. L12, view south, Nov. 5, 2002. Top of CAT90 at center. Arrow on chalice damaged by bulldozer.



2. L12, view north, Nov. 5, 2002. Stand CAT90 at center. More stands (B7166/1-2) at bottom.



3. L12, November 6, 2002. B7184 (left part of CAT50) as found.

Plate 41



1. View west, Nov. 6, 2002. B7201 (CAT7) at bottom. B7161 (CAT85) at center. At the top are lion stand B7180 (CAT2) and above it CAT27.



2. View west, Nov. 10, 2002. B7201 (CAT7). The edge of CAT27 (top). Chalices around CAT27 in the section. Bulldozer probe on the right.



3. Looking from above, L12, November 10, 2002. CAT7 (left) and CAT27 (right). Bowl base at center is in the grey ash layer of L13.

Plate 42



1. View north, November 10, 2002. End of L12. CAT7 (right); CAT27 (left) (date on sign is wrong).



2. Yardena Alexandre on a visit.



3. CAT47 above CAT27.

Plate 43



1. View west, November 12, 2002. L14. B7274 with parts of CAT5 (far left) and 84 (bottom).



2-5. Taking out B7209 (CAT27). It was cracked and collapsed immediately, but could be restored later.

Plate 44



1. View northwest, November 13, 2002, the section. Bulldozer probe on northeast of pit marked as 1.



2. View north, November 13, 2002. L13 at bottom, L15 on the left (not yet excavated).



3. Fragment with goats and female figure, found November 13, 2002, CAT79.



1. View west, Nov. 13, 2002. L14, fire-pan B7290.



2. Polina excavating L14.



3. View west, November 13, 2002. End of L14; cleaning the sides of the pit before opening L15.

Plate 46



1. View west, November 13, 2002. End L14 and start of L15. B7300 is a juglet (at edge of pit).



2. View west, November 17, 2002. L15, horn of altar CS46 (top center); part of limestone altar at bottom (right of the large fragments of cult stand).

Plate 47



1. View south. Irena working in L15 (B7318).



2. View west, Nov. 19, 2002. L16, figure B7457 (from CAT29) lying among cult stand fragments.

Plate 48



1. View northwest, November 19, 2002, L16.



2. View northwest, closer look at L16. Sign on bottom of L13.

Plate 49



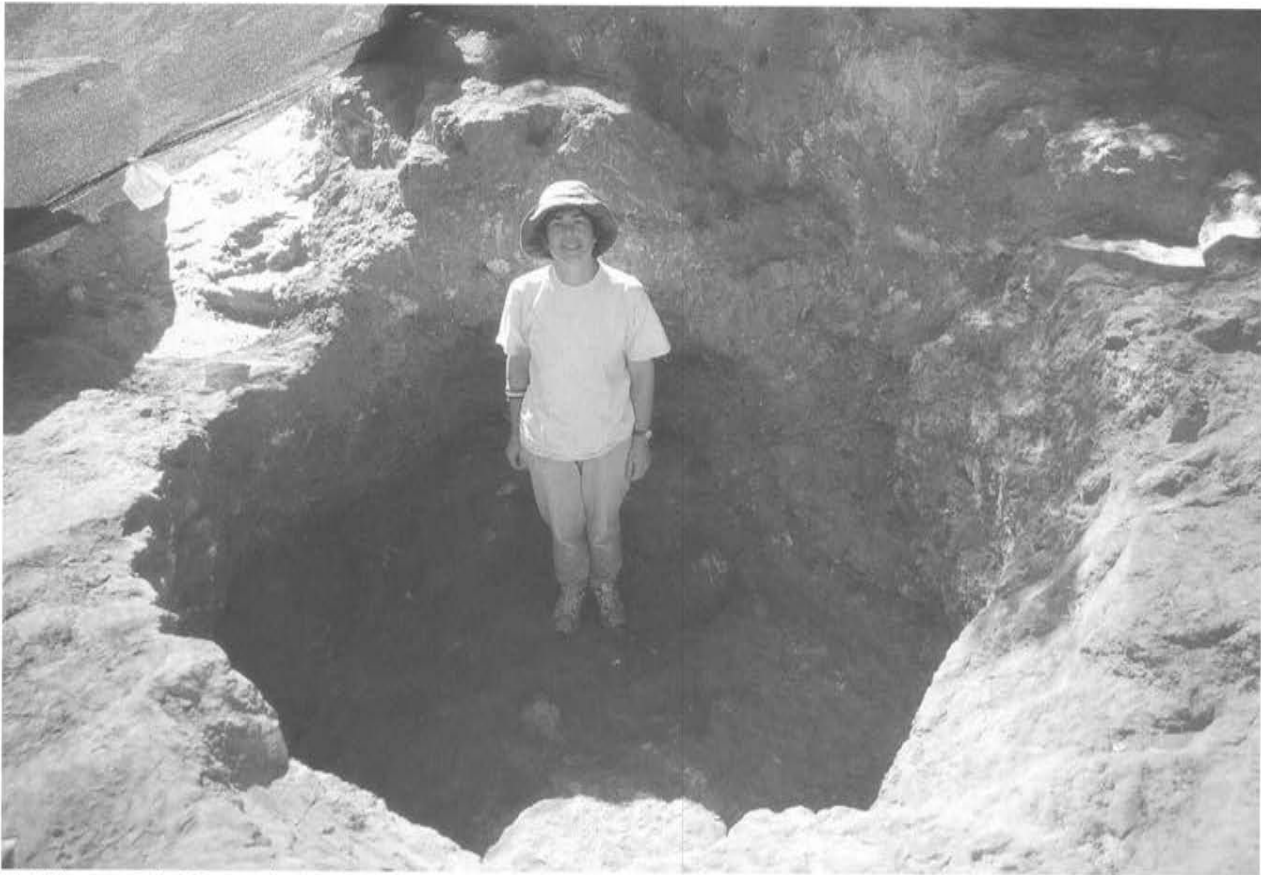
1. View south, stones in L17, north of the pit.



2. View west, L17, the edge of the stones.



3. Part of a stone from L17.



4. View south, November 19, 2002: the empty repository pit at the end of the excavation.

Plate 50: CAT1



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Plate 51: CAT2



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Plate 52: CAT3



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Plate 53: CAT4-5



1. CAT4



2. CAT4

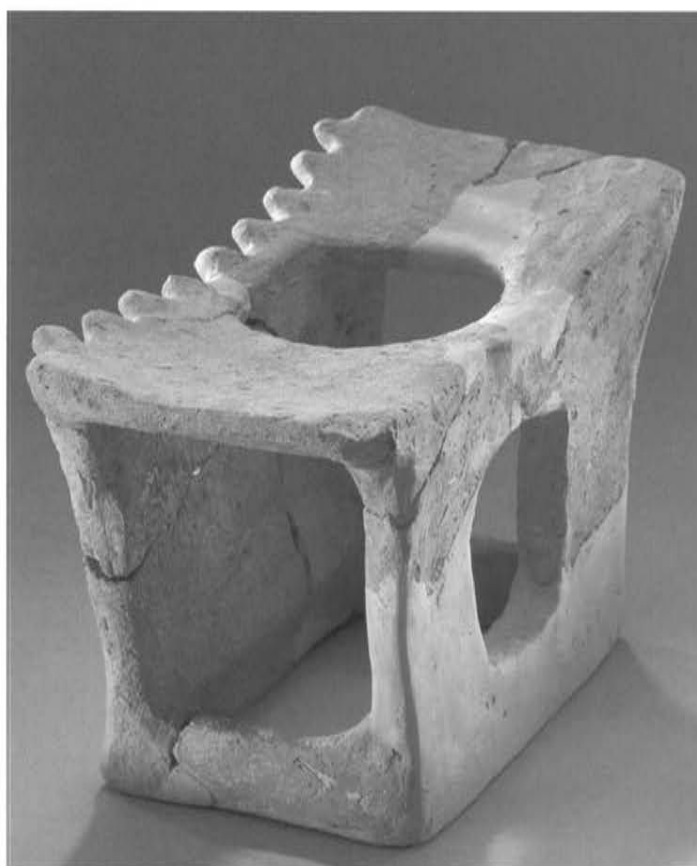


3. CAT5

Plate 54: CAT6-7



1. CAT6 – front.



2. CAT6 – side and back.



3. CAT6 – back.

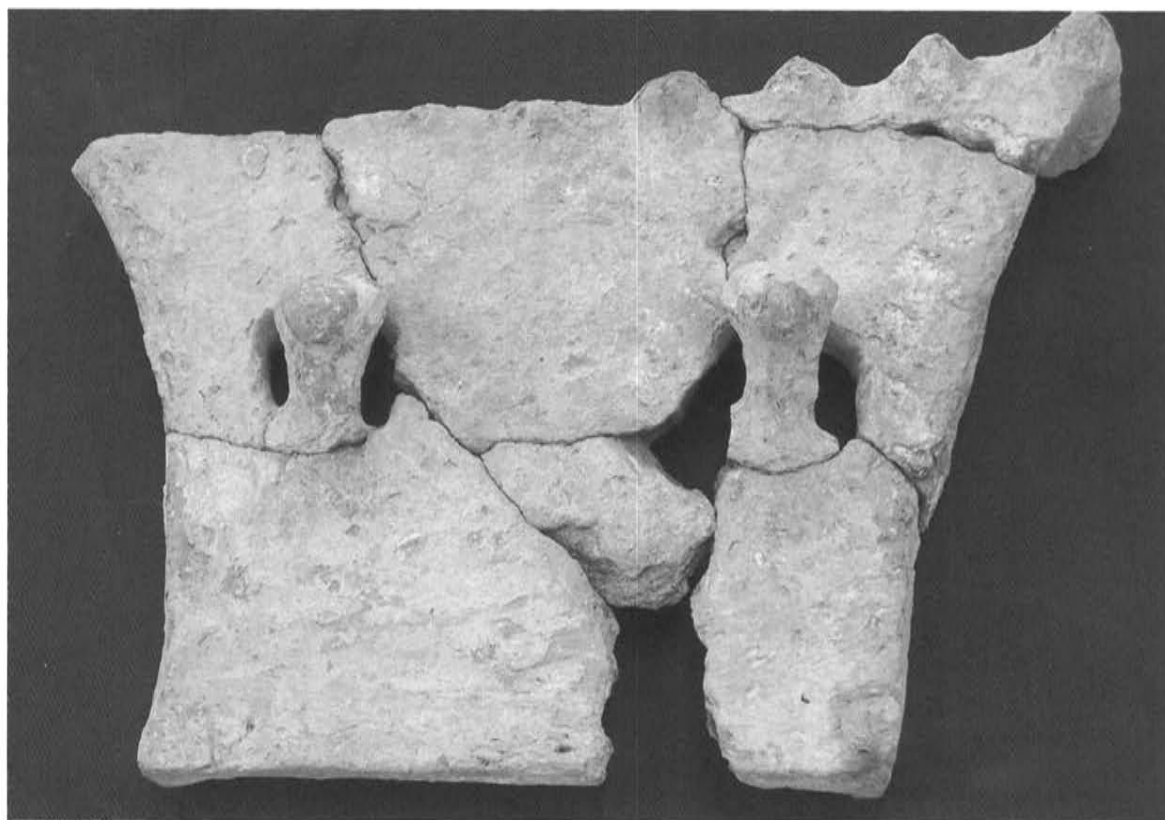


4. CAT7 – front.

Plate 55: CAT8-9

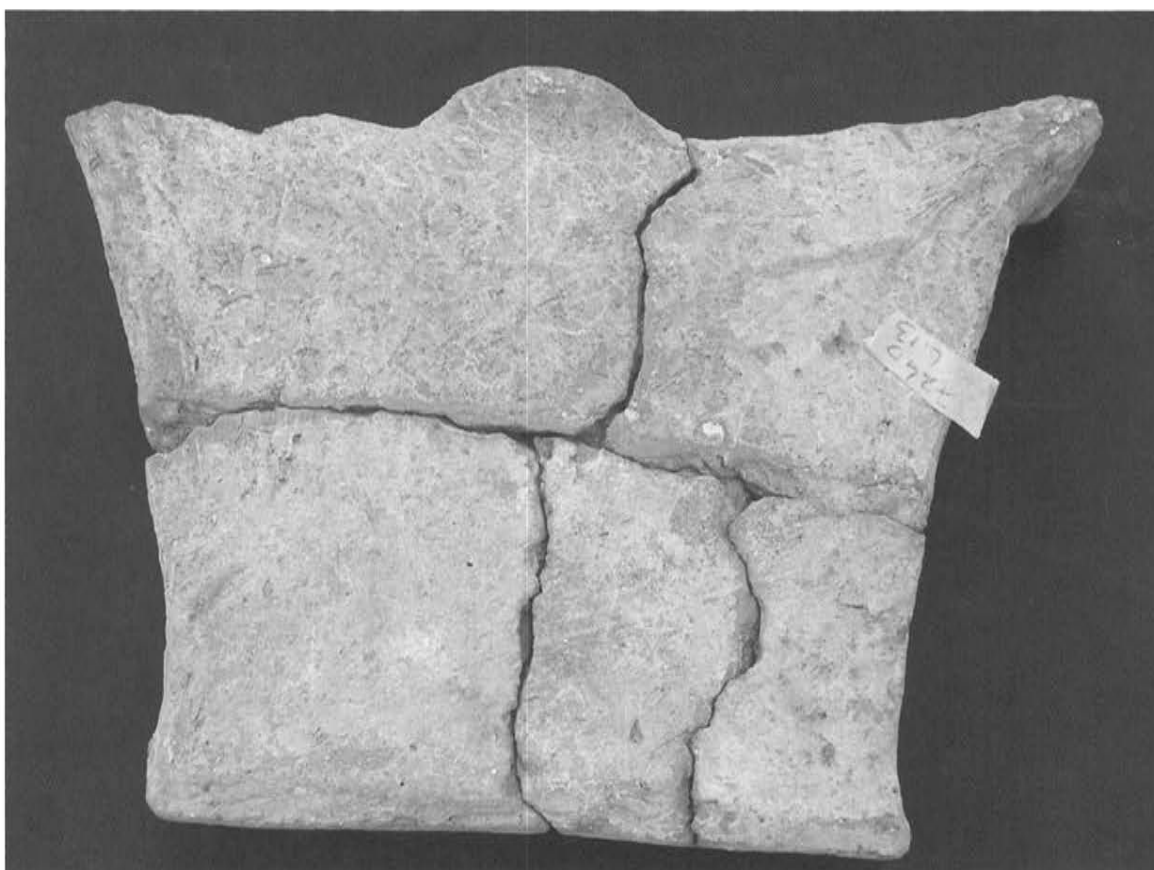


1. CAT8.

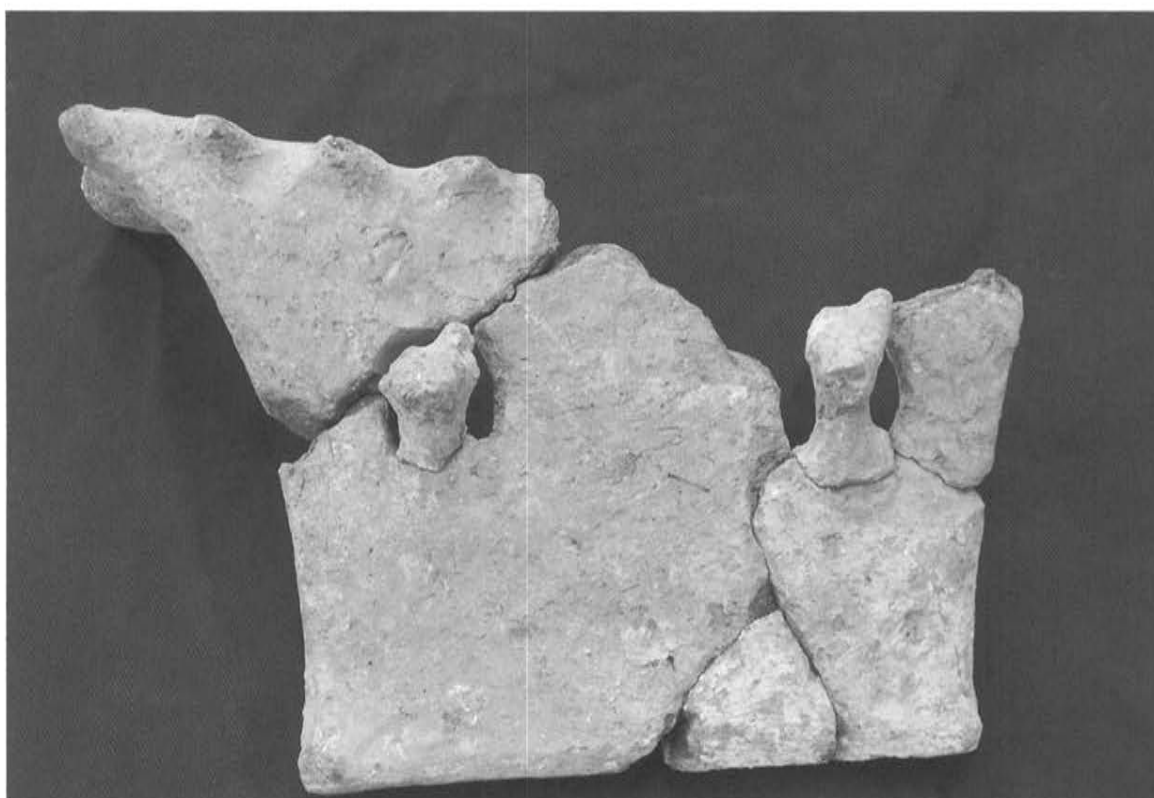


2. CAT9.

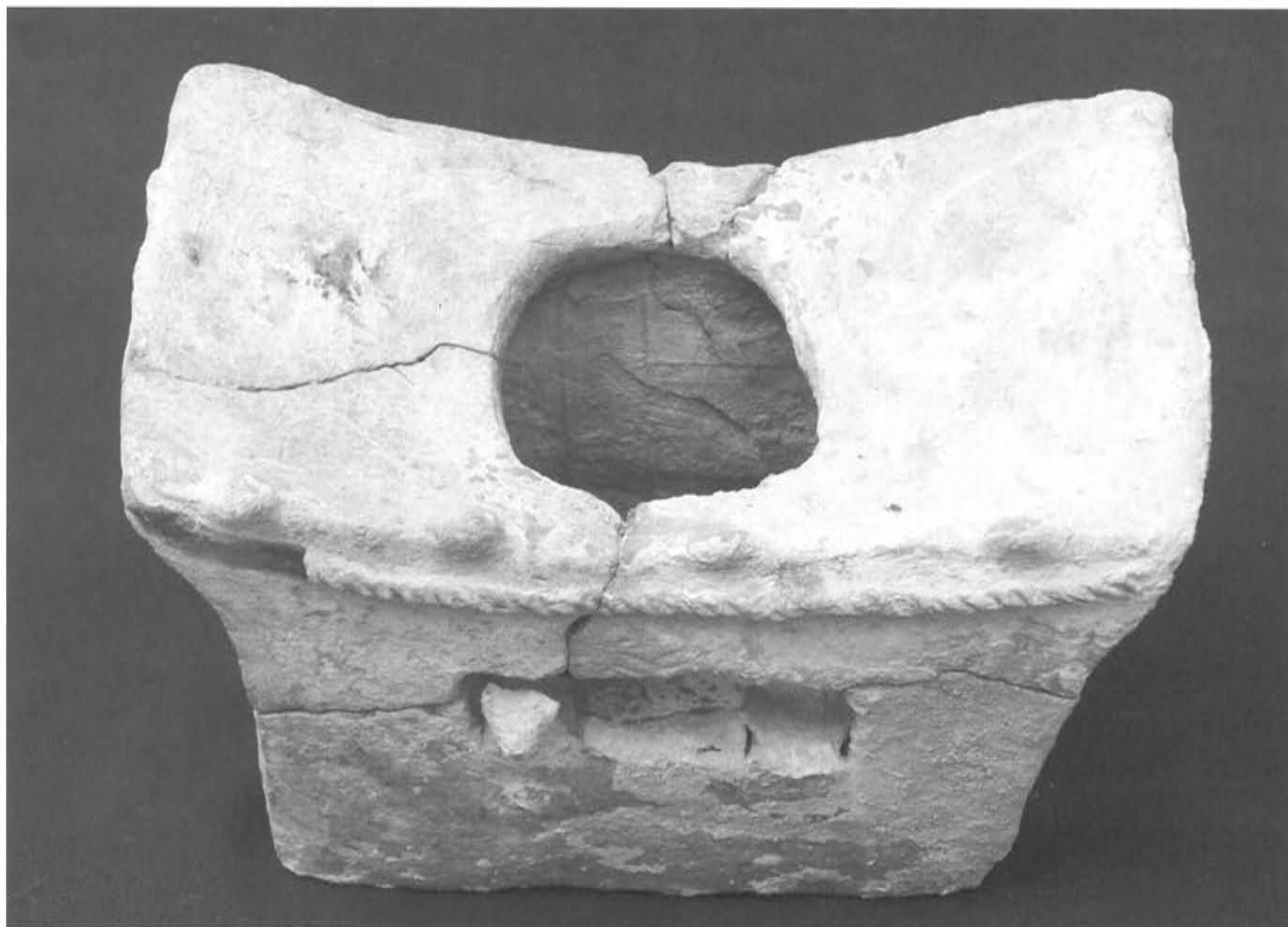
Plate 56: CAT9-10



1. Back part, possibly of CAT9.



2. CAT10.



1. CAT11.



2. CAT11 – top of front.

Plate 58: CAT12-13



1. CAT12.

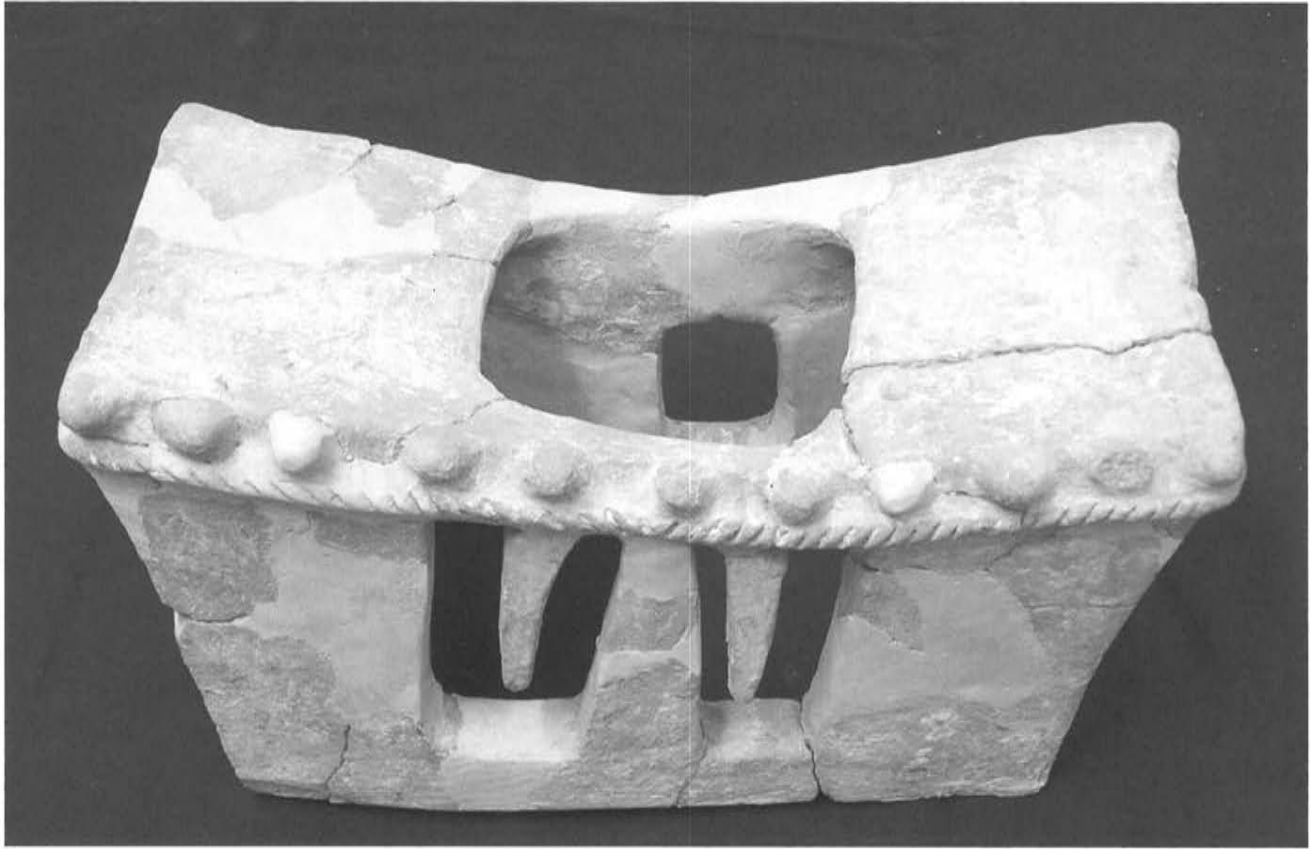


2. CAT12.



4. CAT13.

Plate 59: CAT14



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Plate 60: CAT15-16



1. CAT15 – center of front.



2. CAT15 – left head of bull.



3. CAT15 – tree at center.



4. CAT16 – left figure.

Plate 61: CAT16

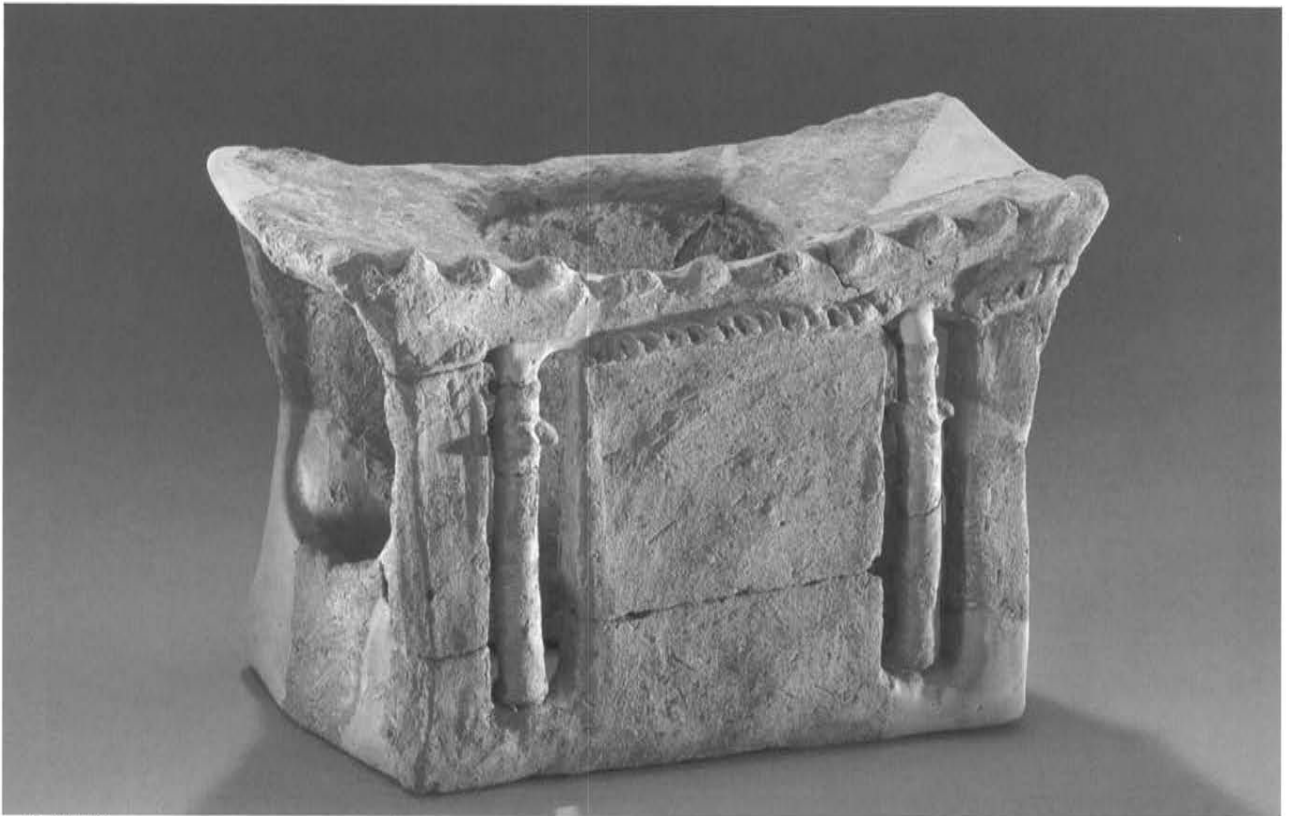


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Plate 62: CAT17-18

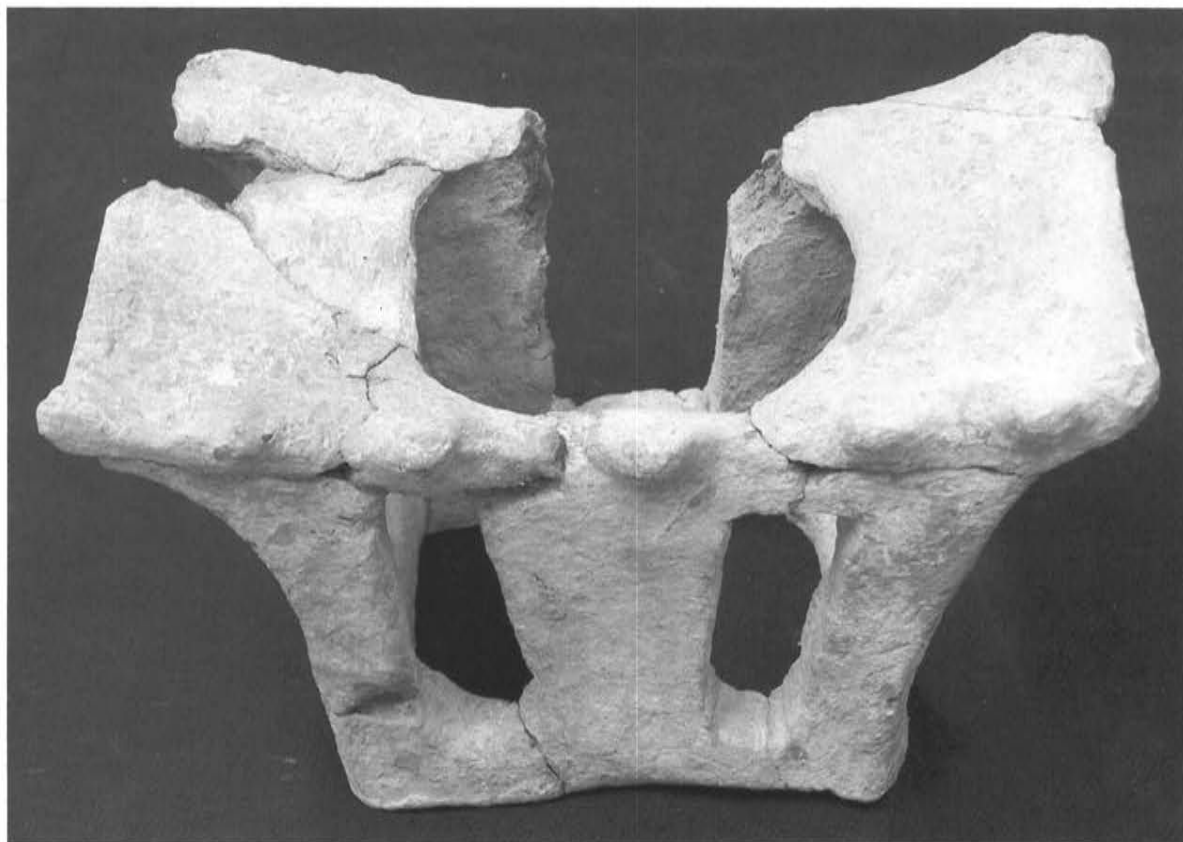


1. CAT17



2. CAT18

Plate 63: CAT19



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Plate 64: CAT20-21



1. CAT20.

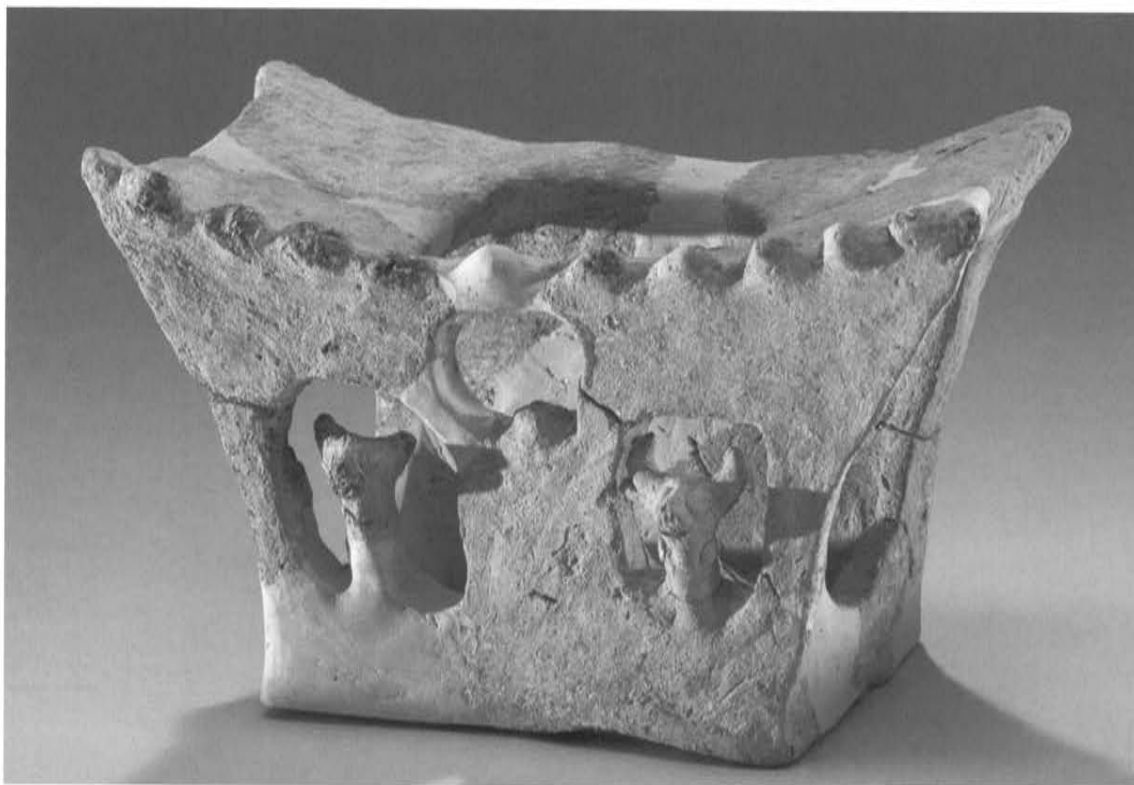


2. CAT21.



3. CAT21.

Plate 65: CAT22



1



2

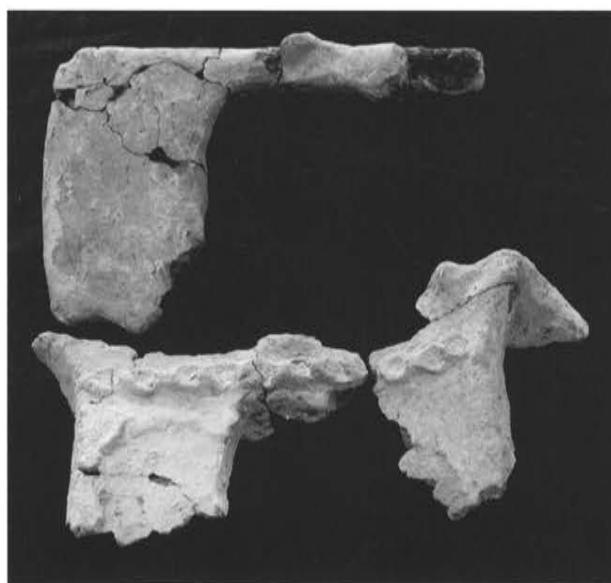
Plate 66: CAT23-25



1. CAT23.



2. CAT24.



3. CAT25.

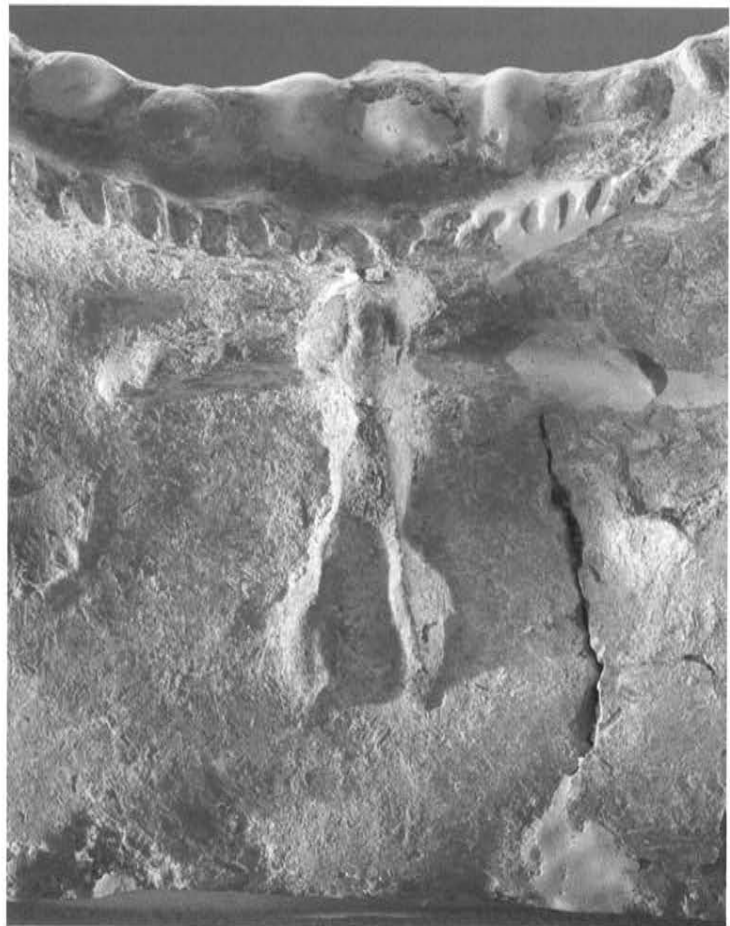
Plate 67: CAT26-27



1. CAT26.



2. CAT26 – left head of bull.



3. CAT27 – figure at front.

Plate 68: CAT27



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Plate 69: CAT28



1. CAT28 – general view of front.



2. CAT28 – left figure.



3. CAT28 – right figure and animal protome.

Plate 70: CAT28-29



1. CAT28 – view from above.

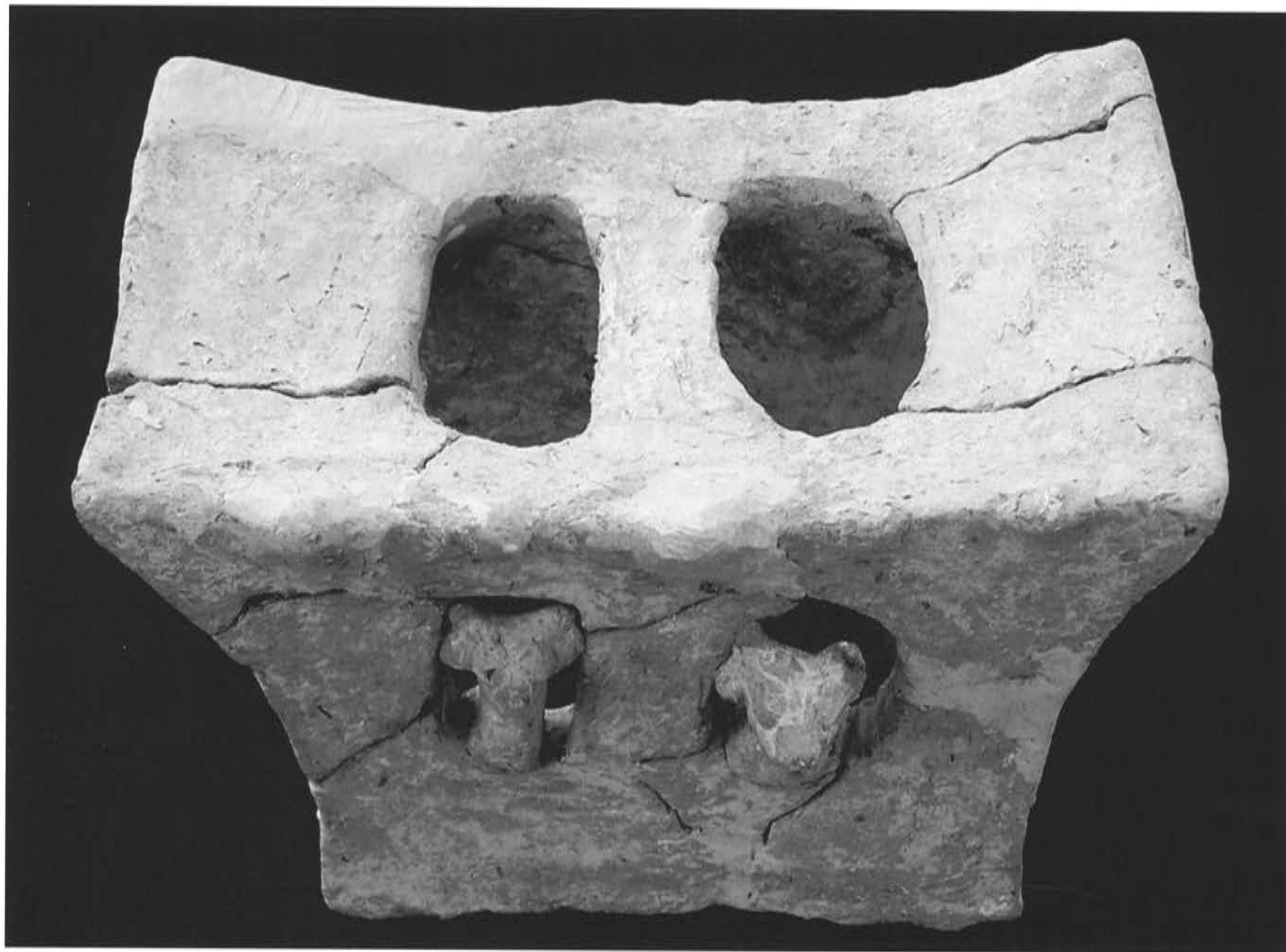


2. CAT29 – left side of front.



3. CAT29 – general view.

Plate 71: CAT30



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Plate 72: CAT31



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Plate 73: CAT31-32



1. CAT31



2. CAT32



3. CAT32

Plate 74: CAT34-35



1. CAT34.



2. CAT34.



3. CAT35.

Plate 75: CAT35-36



1. CAT35.



2. CAT36 – right side of front.



3. CAT36.

Plate 76: CAT37



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Plate 77: CAT37



1. CAT37 – back view.



2. CAT37 – left tree.



3. CAT37 – right opening with body.

Plate 78: CAT37-38



1-2. CAT37 – central opening with standing female figure.



3. CAT38.

Plate 79: CAT38-39



1. CAT38 – right rider during mending.



2. CAT38.



3. CAT39 – top right corner.



4. CAT39 – left corner.

Plate 80: CAT40

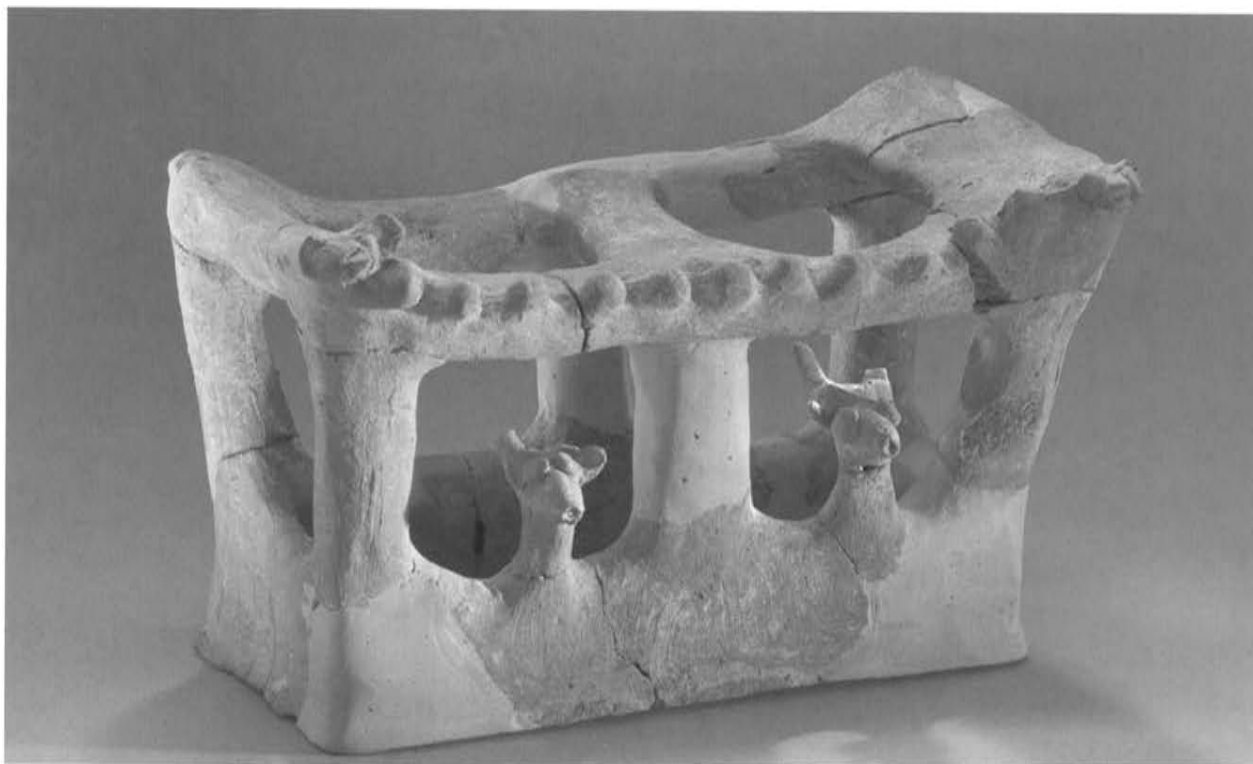


1. CAT40.



2. CAT40 – side facing bulls.

Plate 81: CAT41



1



2. CAT41 – left opening.



3. CAT41 – right opening.

Plate 82: CAT42-43



1. CAT42.



2. CAT43 – left front.



3. Cat 43 – right front.

Plate 83: CAT43



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Plate 84: CAT44



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Plate 85: CAT44



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Plate 86: CAT45-46

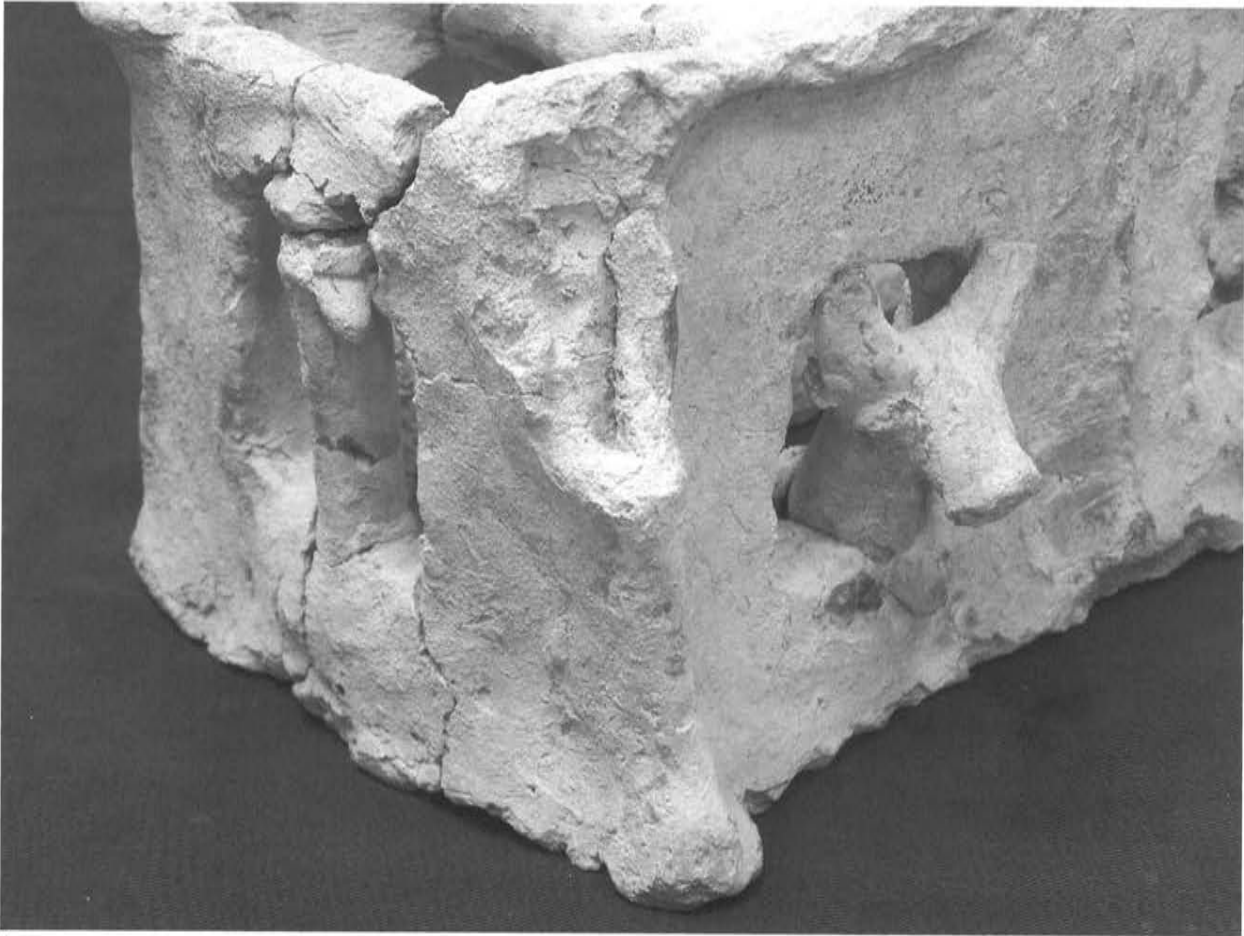


1. CAT45.



2. CAT46.

Plate 87: CAT47



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2

Plate 88: CAT48

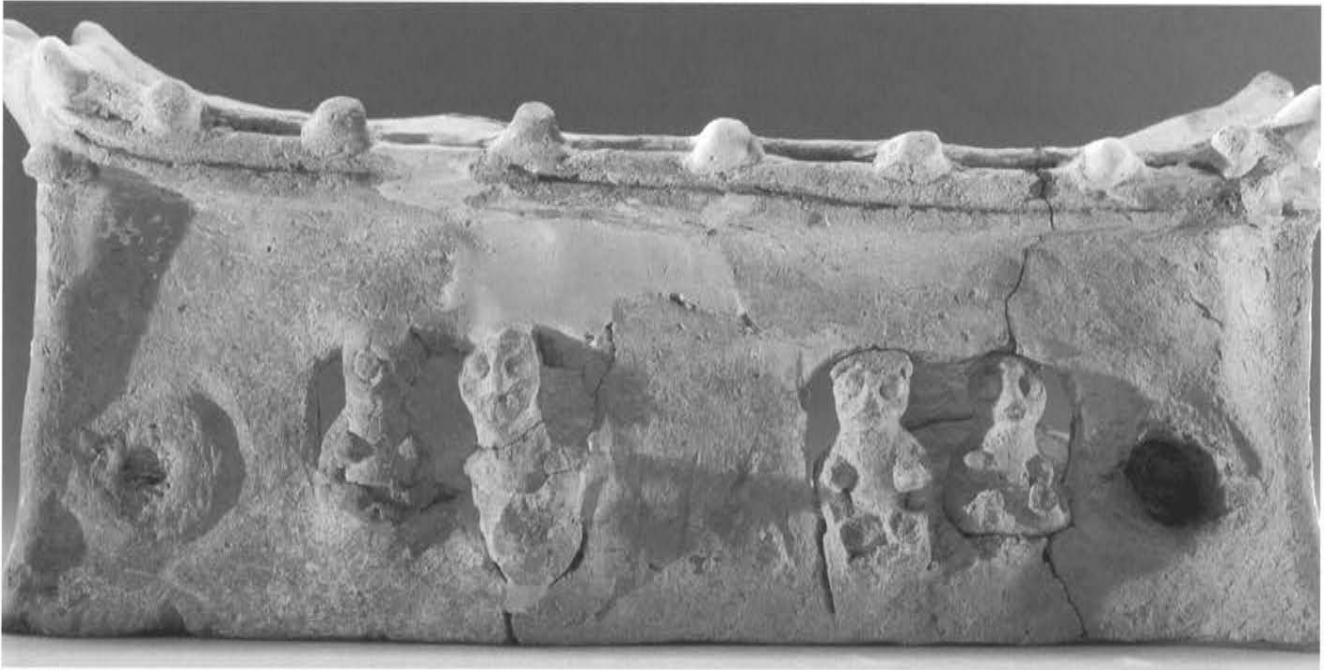


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Plate 89: CAT48



1. CAT48 – front.



4. CAT48 – left pair of figures.

Plate 90



1. CAT49 – inner segments during restoration.



2. CAT 48 – right pair of figures.



3. CAT49 – right side of front.

Plate 91: CAT49-50



1. CAT49 – left side of front.



2. CAT50.

Plate 92: CAT50-51



1. CAT50 – left sphinx.



2. CAT50 – right sphinx.

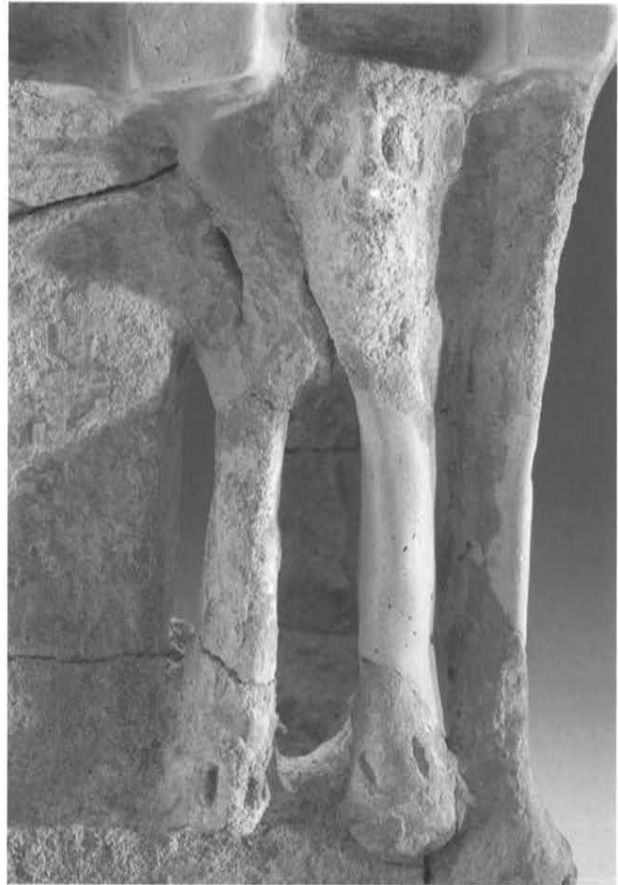


3. CAT51.

Plate 93: CAT51-52



1. CAT51 – left sphinx.



2. CAT51 – right sphinx.



3. CAT51 – central sphinx.



4. CAT52.

Plate 94: CAT52



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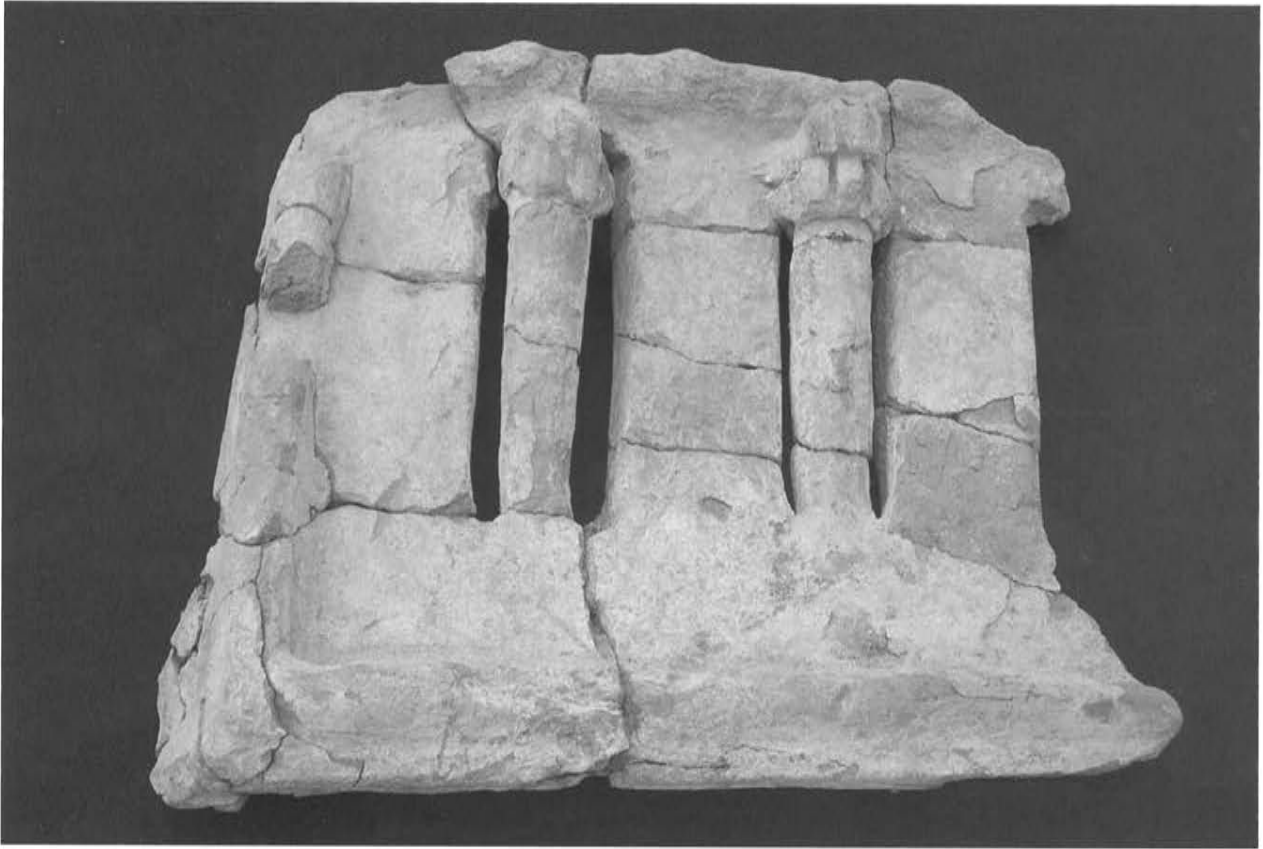


3

Plate 95: CAT53



Plate 96: CAT54-55



1. CAT54.



2. CAT55.

Plate 97: CAT56



1



2. CAT56—right opening.



3. CAT56 – same figure, hole made before firing.

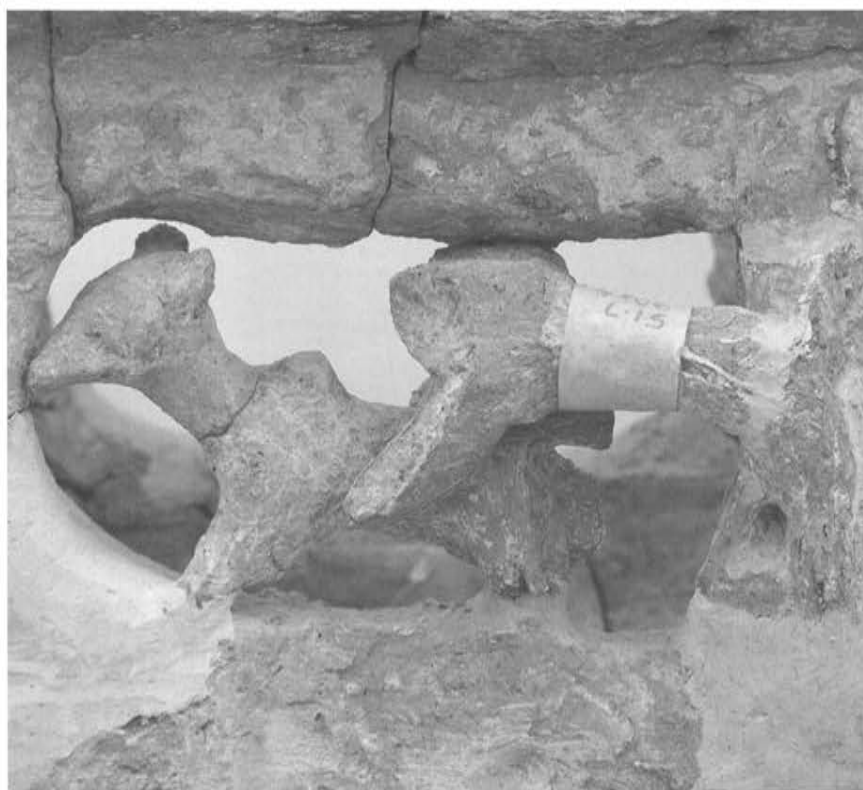
Plate 98: CAT56



1



2. CAT56 – side figure.



3. CAT56 – hunting scene (during restoration).

Plate 99: CAT57



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2. CAT57 – during restoration, CAT79 behind.



3. CAT57 – upper right corner.

Plate 100: CAT57



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4

Plate 101: CAT58



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2. View of back with lion's tails.



3. Figure, right side (back) corner.



4. Right lion before restoration.

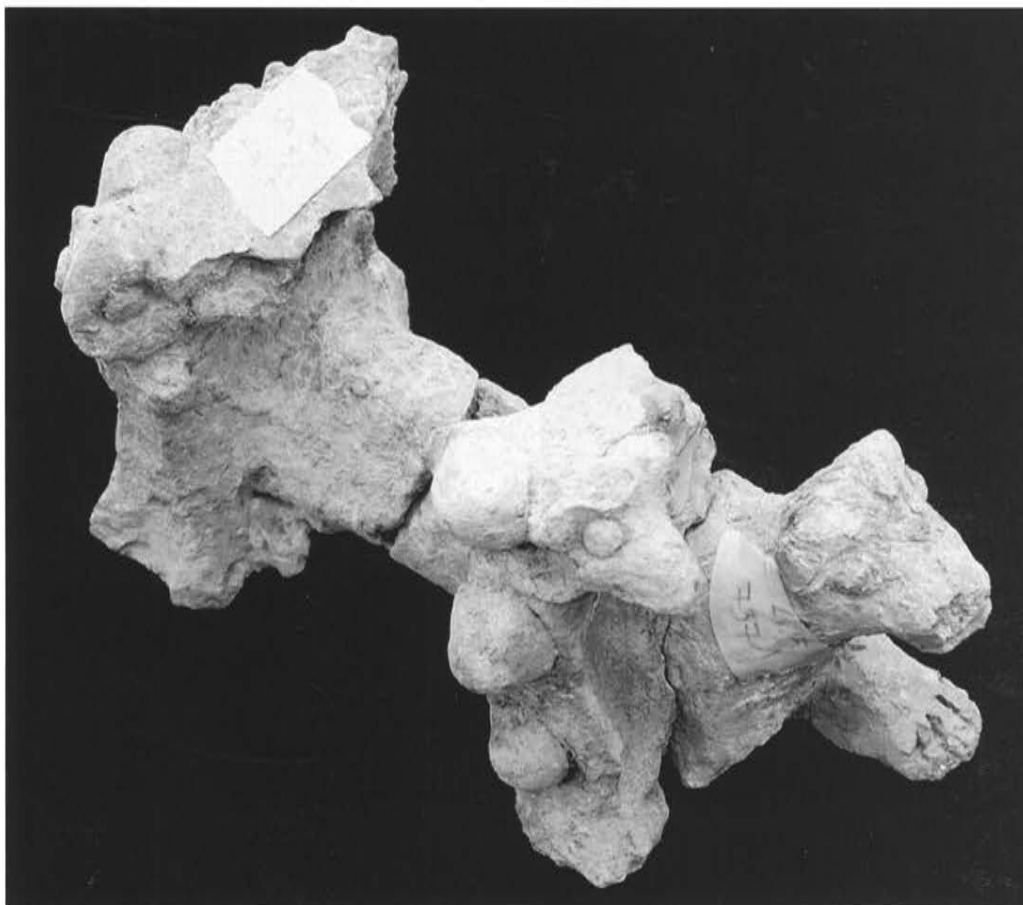


5. Left lion.

Pl. 102: CAT58



1. CAT58 – during restoration.

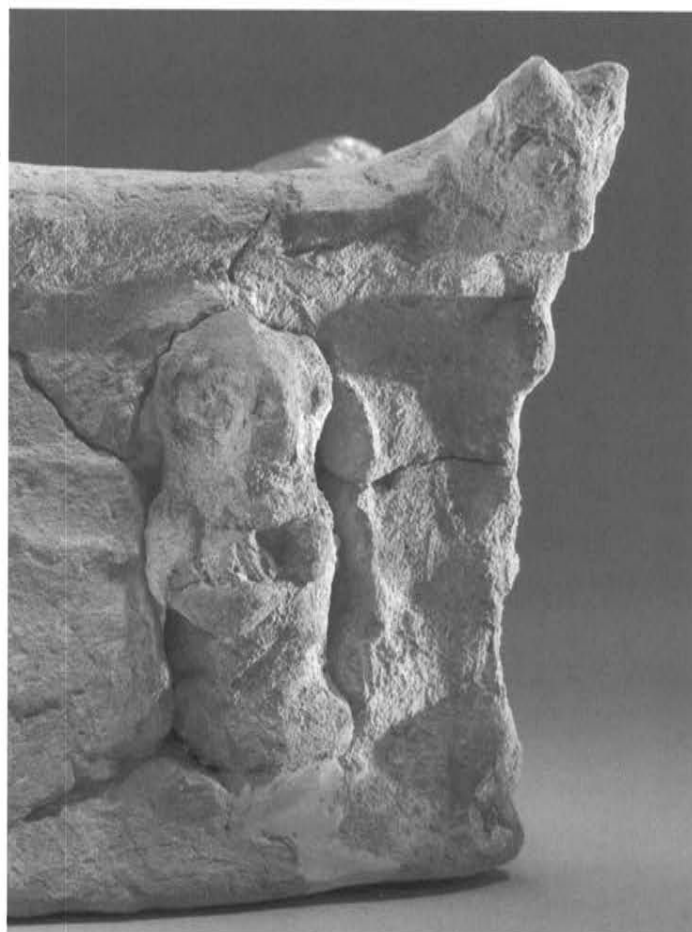


2. CAT58 – during restoration.

Plate 103: CAT58-59



1. CAT58 – upper left corner.



2. CAT59 – right side.

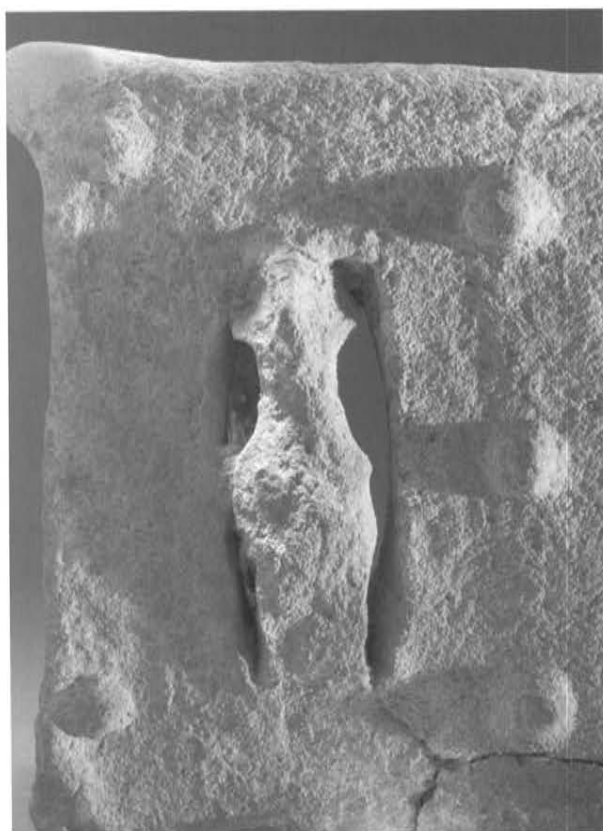


3. CAT59.

Plate 104: CAT60



1



2. CAT60 – front, left opening with figure.



3. CAT60 – left side opening with a column.

Plate 105: CAT61



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2

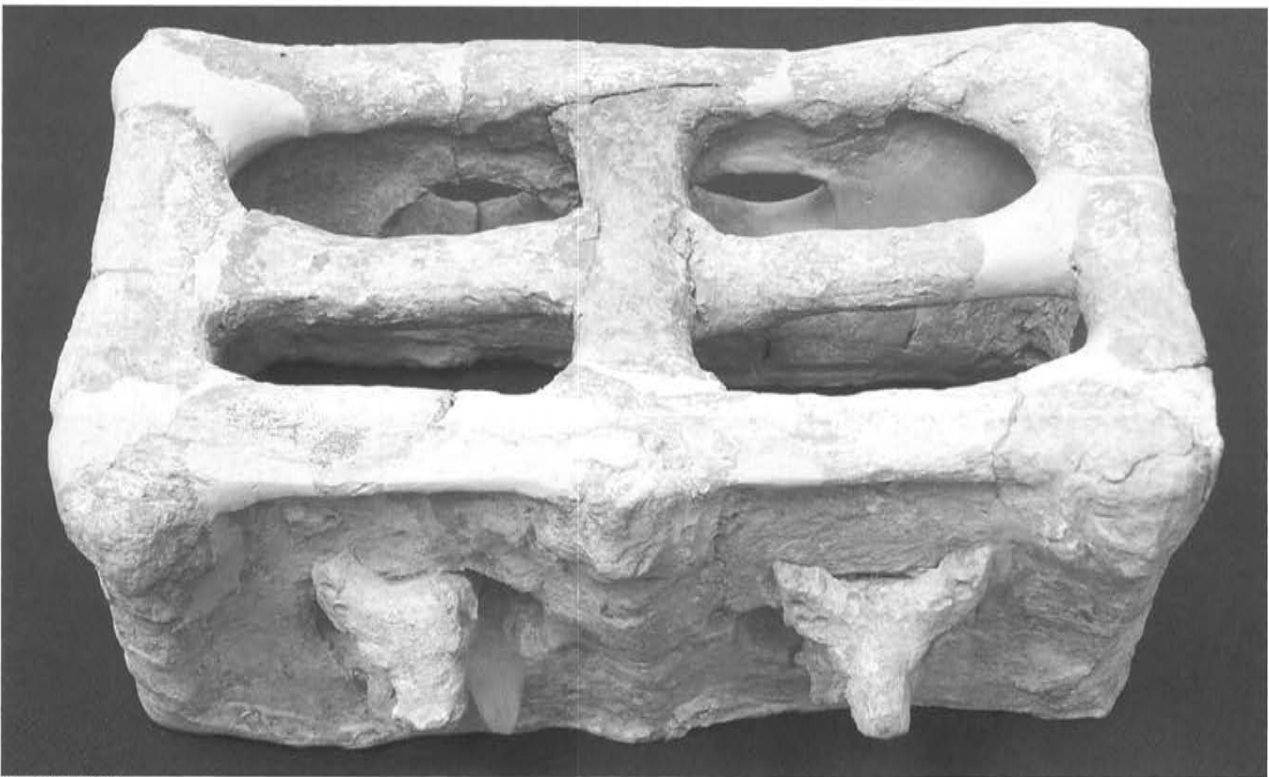
Plate 106: CAT61-62



1. CAT61 – front and side opening with pillar.



2. CAT61 – head of left figure.



3. CAT62.



4. CAT62 – front.



5. CAT62 – molded right head.

Plate 107: CAT62-63



1. CAT62 – before restoration.

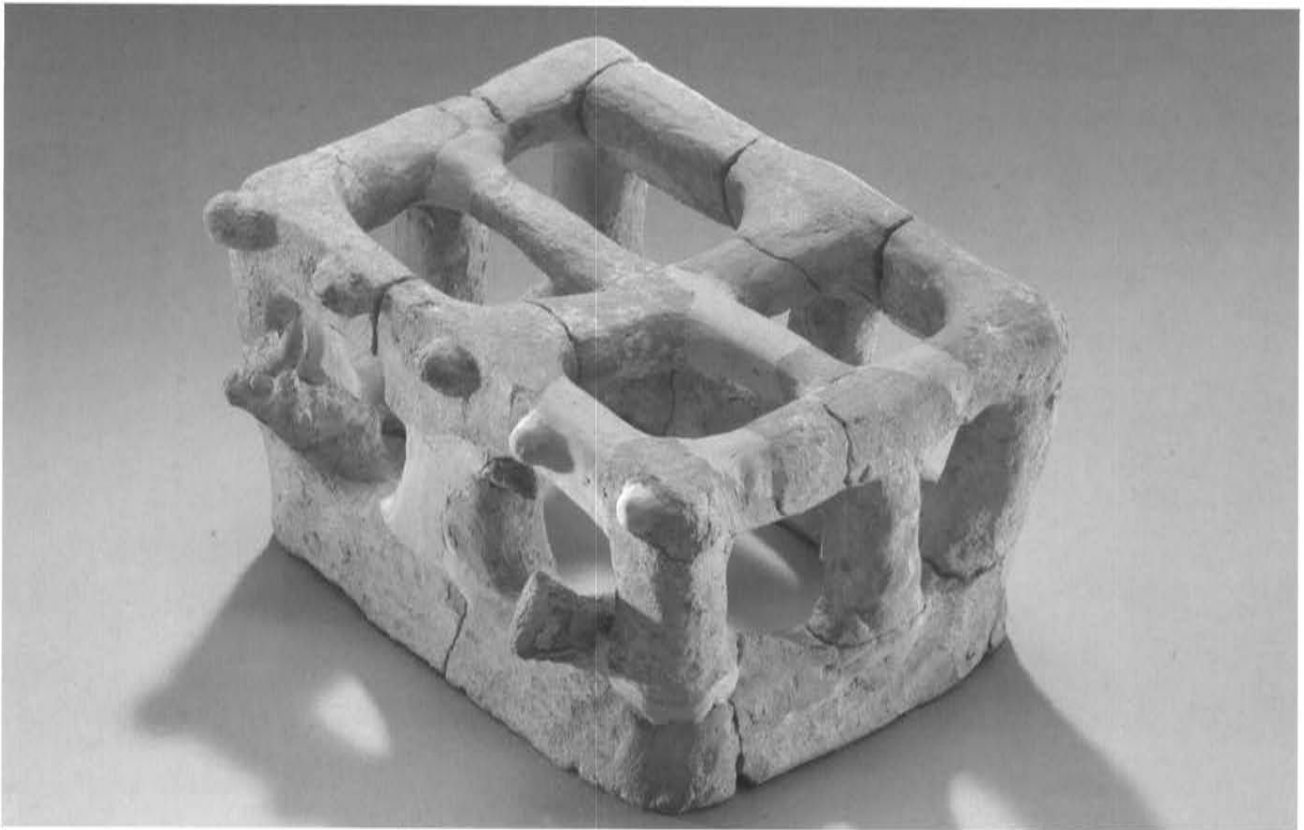


2. CAT63 – center of front.



3. CAT63.

Plate 108: CAT64



1



2. CAT64 – left opening.



3. CAT64 – right opening.

Plate 109: CAT65-66



1. CAT65.



2. CAT66.

Plate 110:CAT66-67



1. CAT66.



2. CAT67.



3. CAT67.

Plate 111: CAT68-69



1. CAT68.

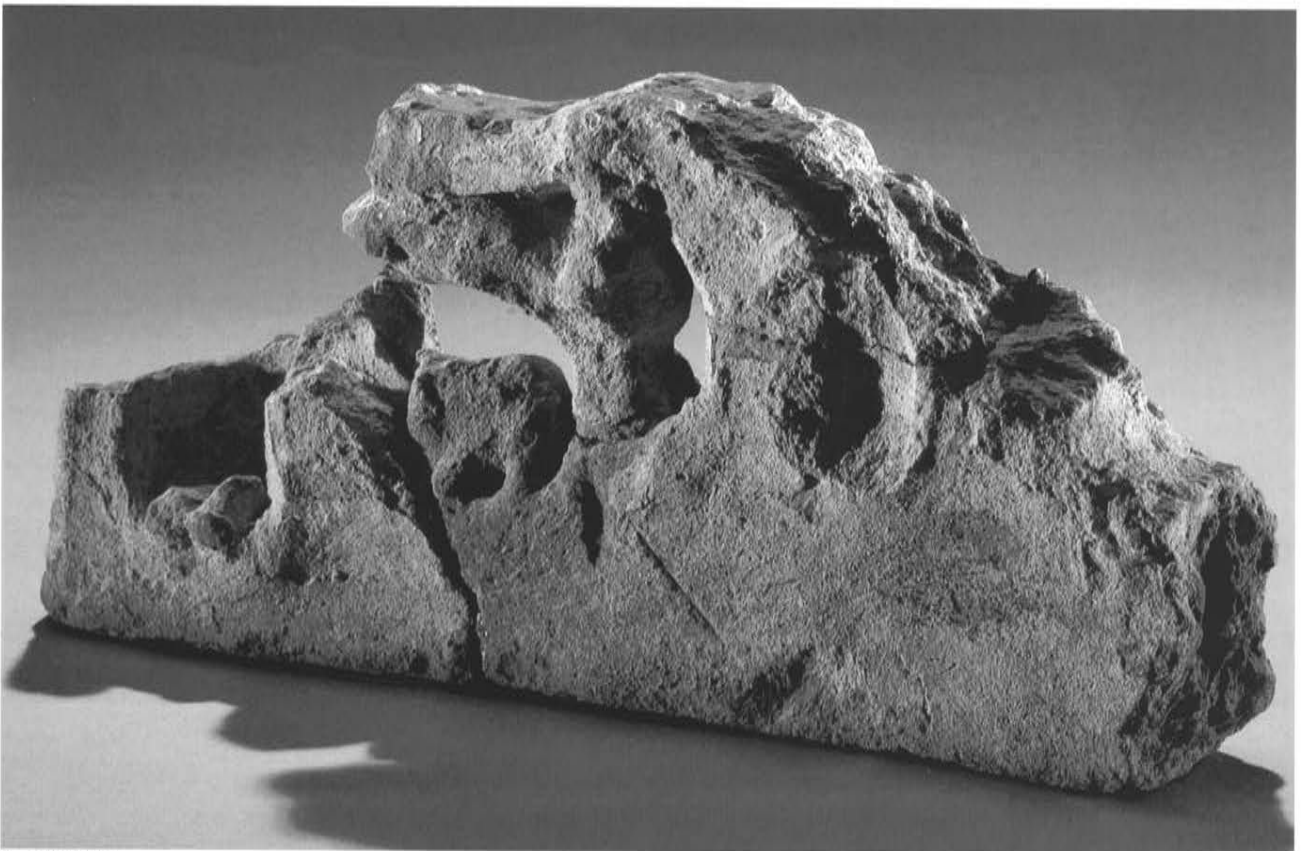


2. CAT69.

Plate 112: CAT69-70



1. CAT69.



2. CAT70.

Plate 113: CAT71-75



1. CAT71 with registration tapes.



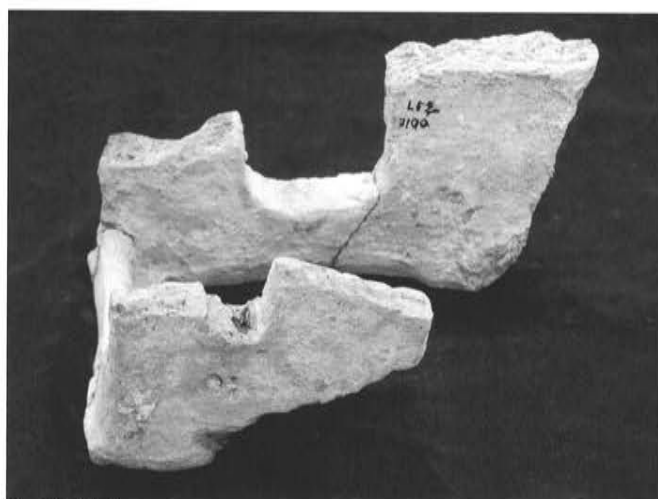
2. CAT71.



3. CAT72.



4. CAT73.



5. CAT74.

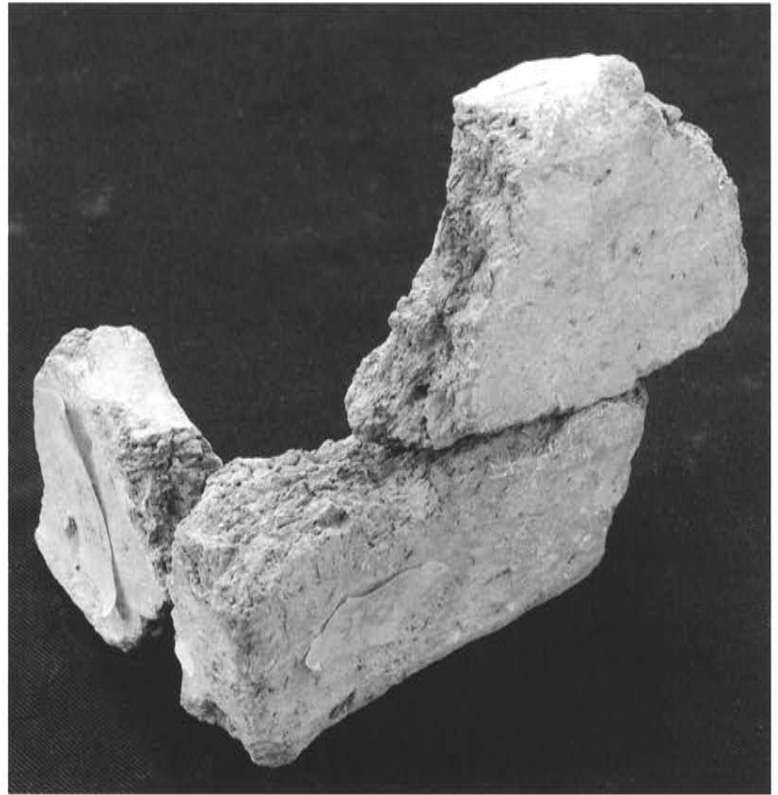


6. CAT75.

Plate 114: CAT76-78



1. CAT76.

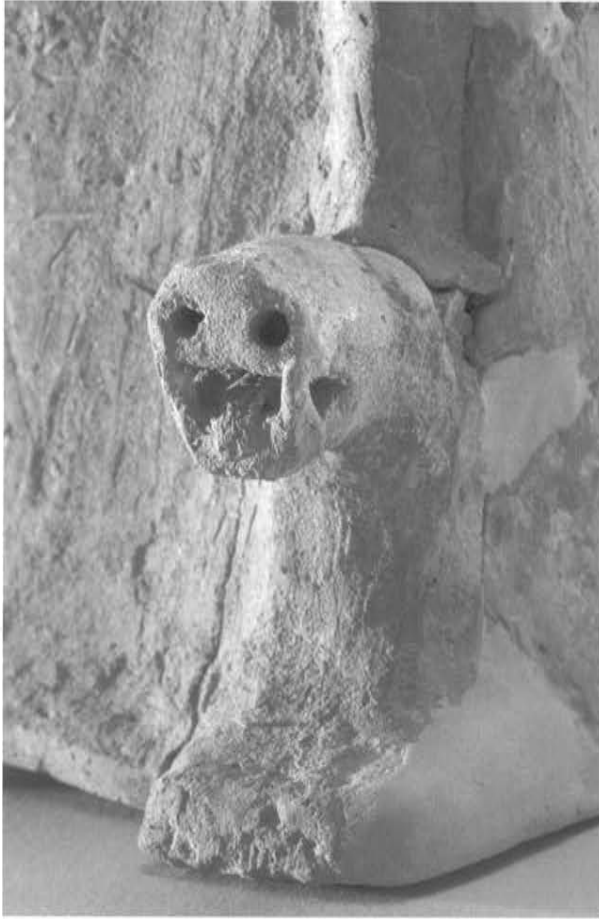


2. CAT77.

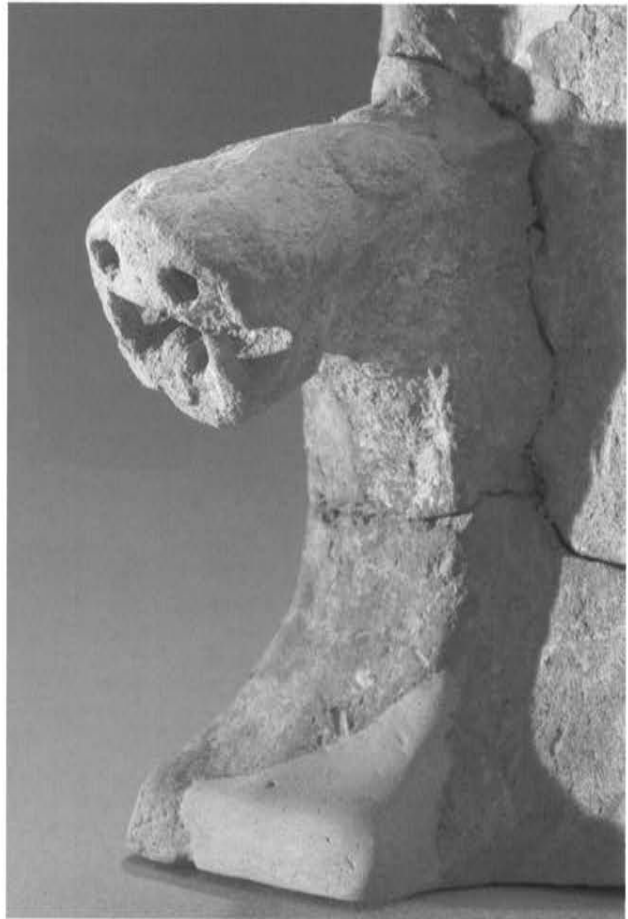


3. CAT78.

Plate 115: CAT78-79



1. CAT78 – right lion.



2. CAT78 – left lion.



3. CAT79.

Plate 116: CAT80



1



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Plate 117: CAT81



1



2. CAT81 – right head of bull.



3. CAT80 – head of human figure at center.

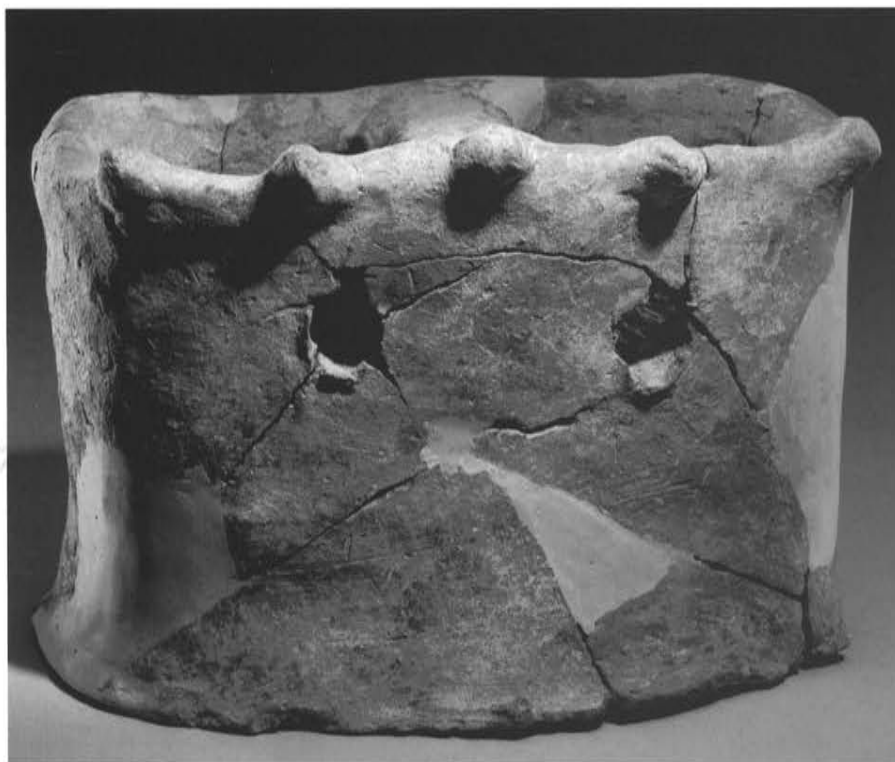
Plate 118: CAT82



1. CAT82.



2. CAT81 – right figure.



3. CAT83.

Plate 119: CAT84



1

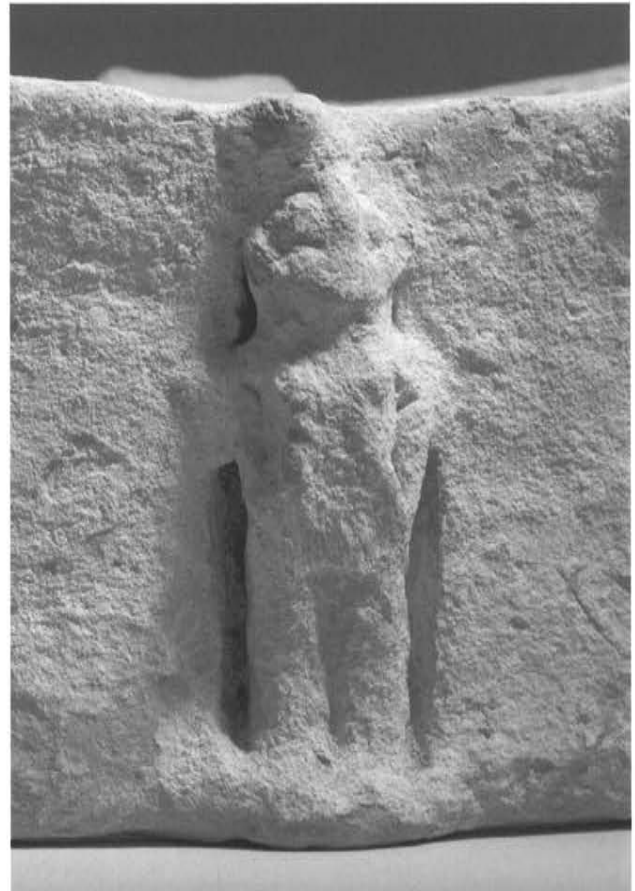


2

Plate 120: CAT84-85



1. CAT84 – figure at center.



2. CAT85 – figure at center.



3. CAT85.



1



2. Left figure.



3. Tree at center.



4. Right figure.

Plate 122: CAT87-88



1. CAT87.

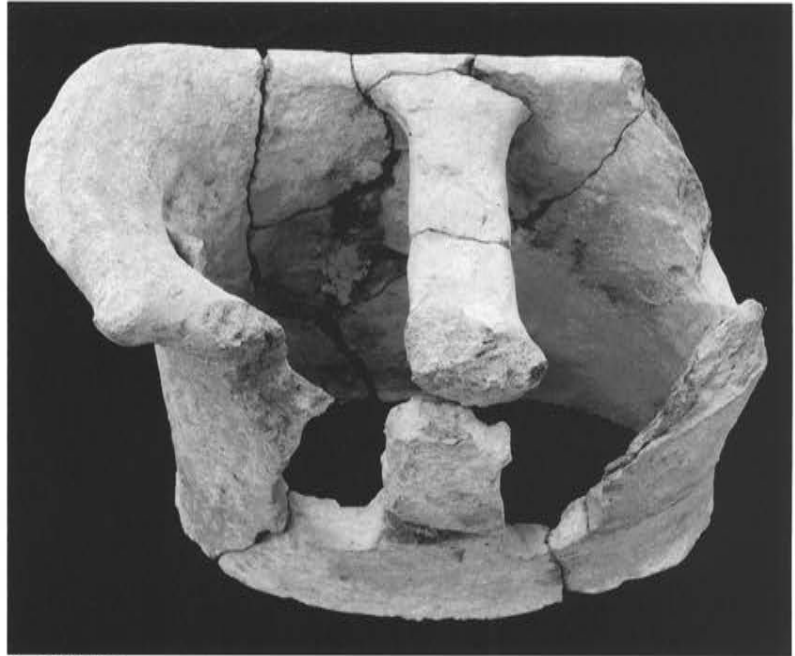


2. CAT88.

Plate 123: CAT88-90



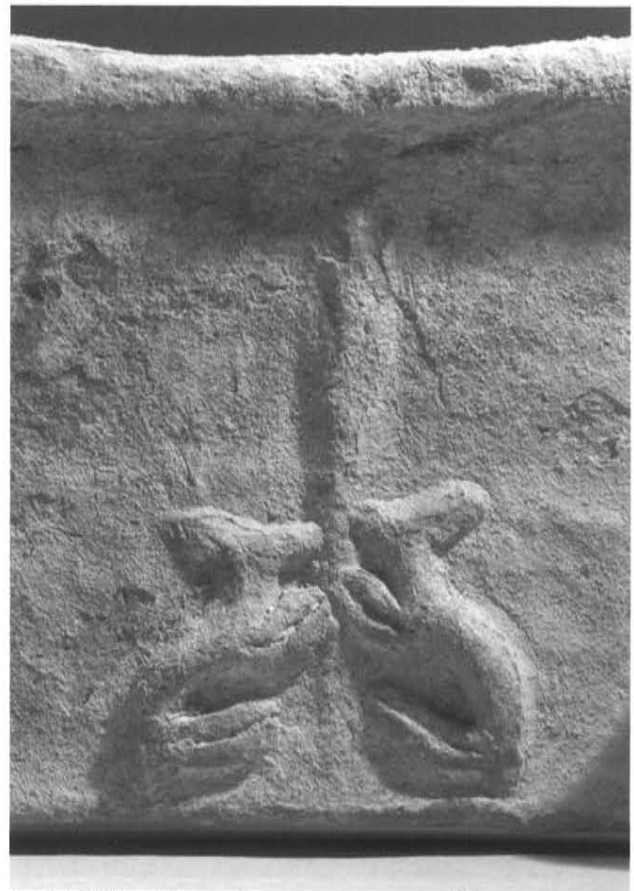
1. CAT88 – right.



2. CAT89.

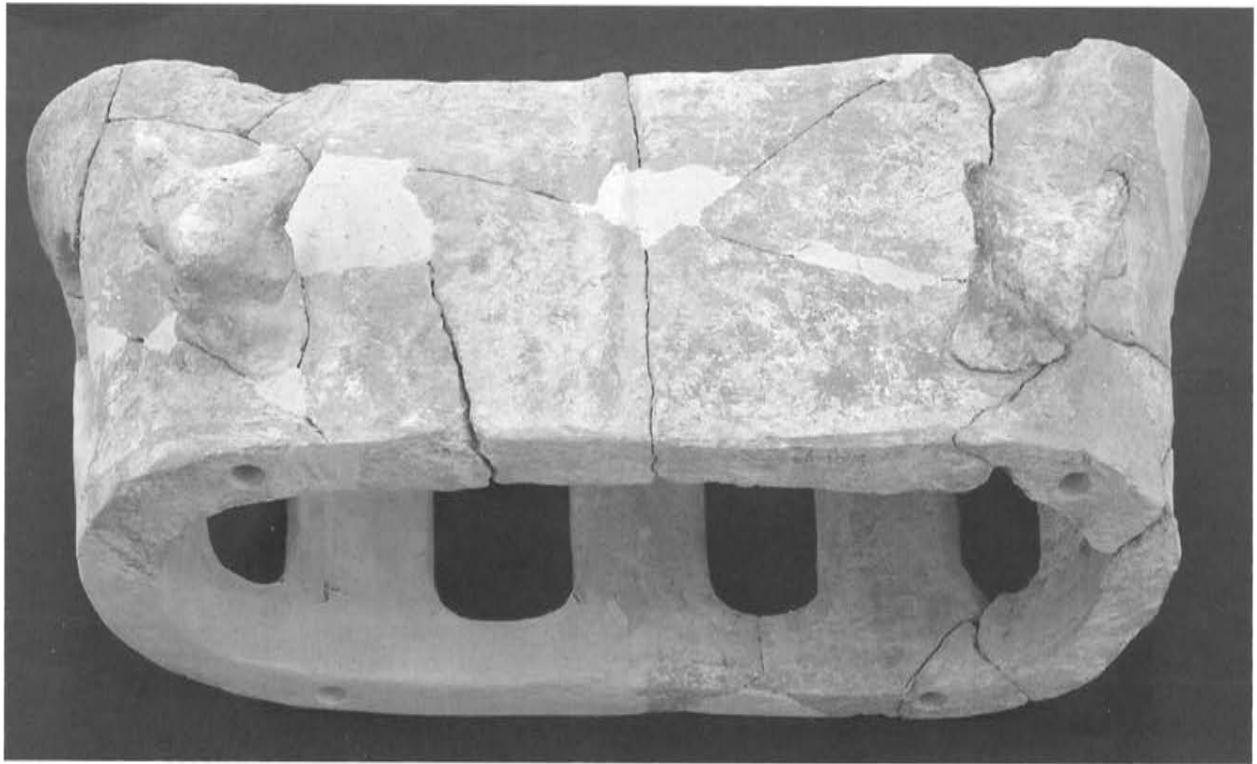


3. CAT90 – left side.



4. CAT90 – tree and goats at center of front.

Plate 124: CAT91



1



2

Plate 125: CAT91-92



1. CAT91.



2. CAT92 – goat at center of front.



3. CAT92.

Plate 126: CAT92-93



1. CAT92 – left corner of front.

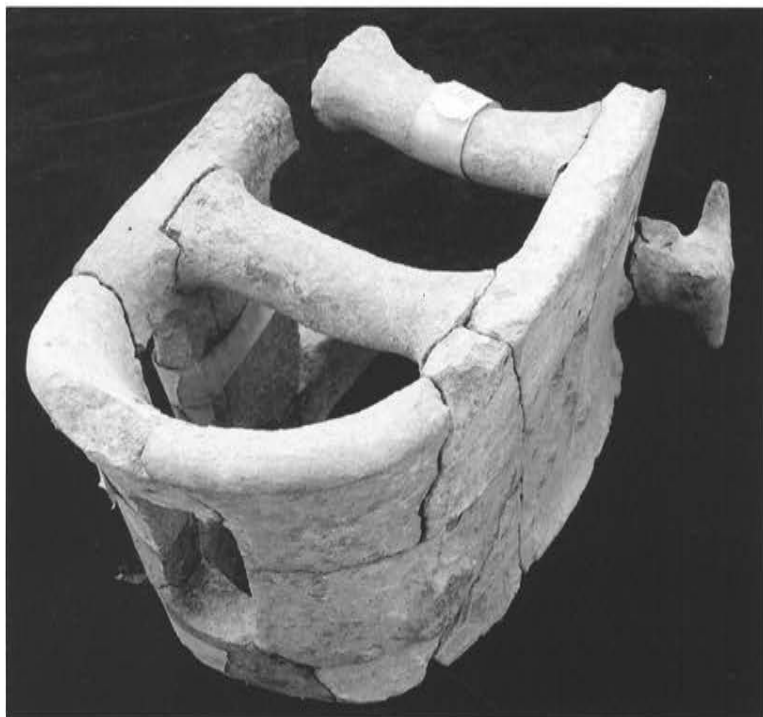


2. CAT92 – right corner of front.



3. CAT93.

Plate 127: CAT93-94



1. CAT93 – side and top view.



2. CAT94 – detached head of bull.



3. CAT94.

Plate 128: CAT94



1. CAT94 – right corner of front.



2. CAT94 – left corner of front.



3. CAT 94 – right side with painted red lines.



4. CAT94 – central front top.

Plate 129: CAT95



1



2. CAT95 – left side of front.



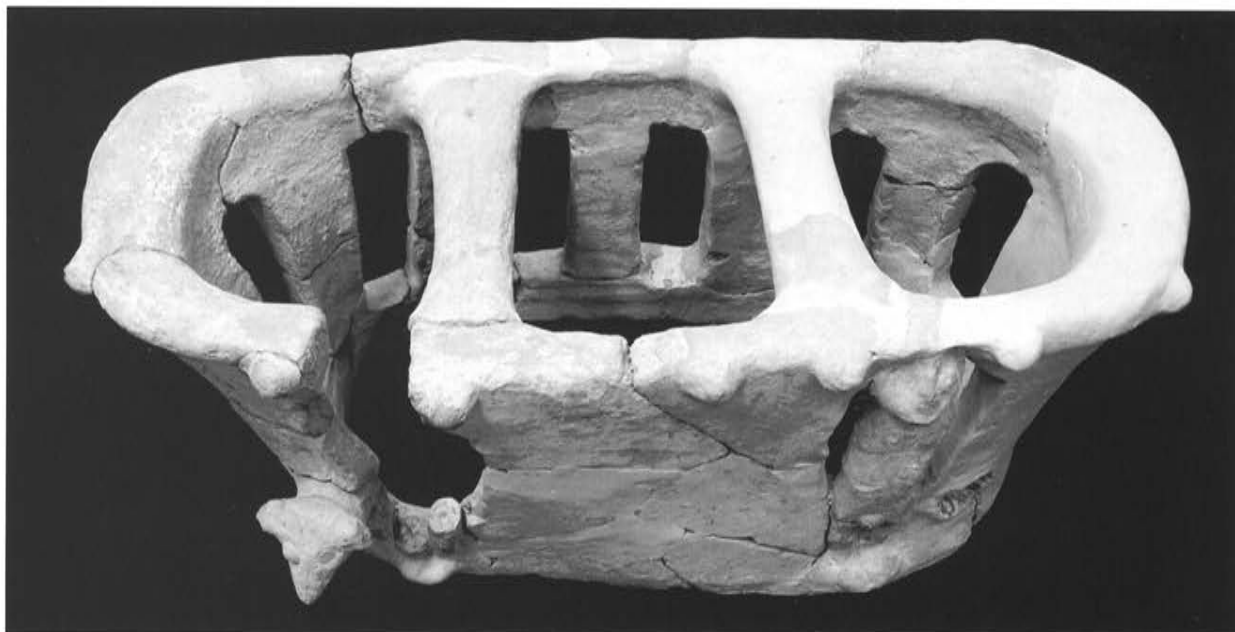
2. CAT95 – right corner of front.

Plate 130: CAT95



1. CAT95 – central figure; contour of opening fitting the figure.

Plate 131: CAT96



1



2. CAT96 – left front head of bull.

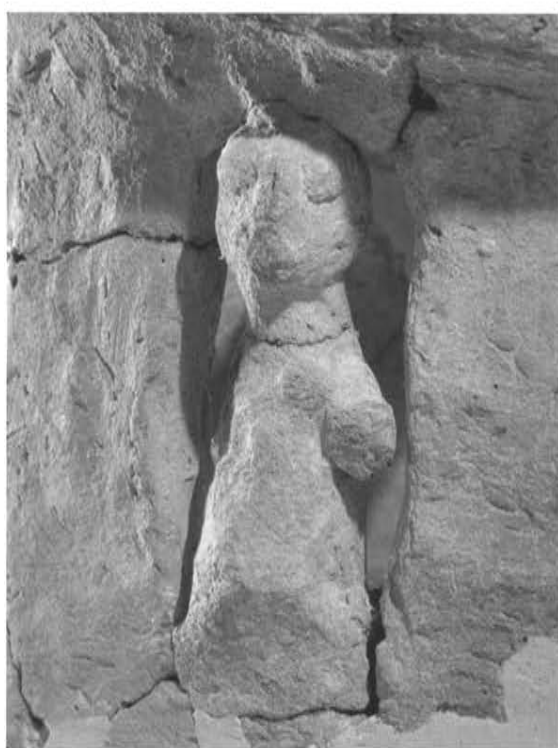


3. CAT 96 – figure at center of front.

Plate 132: CAT97



1



2. CAT97 – left figure.



3. CAT97 – right figure.

Plate 133: CAT98



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3. CAT98 – left head of bull.



4. CAT 98 – right head of bull.

Plate 134: CAT99



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Plate 135: CAT100-101



1. CAT100.



2. CAT101.

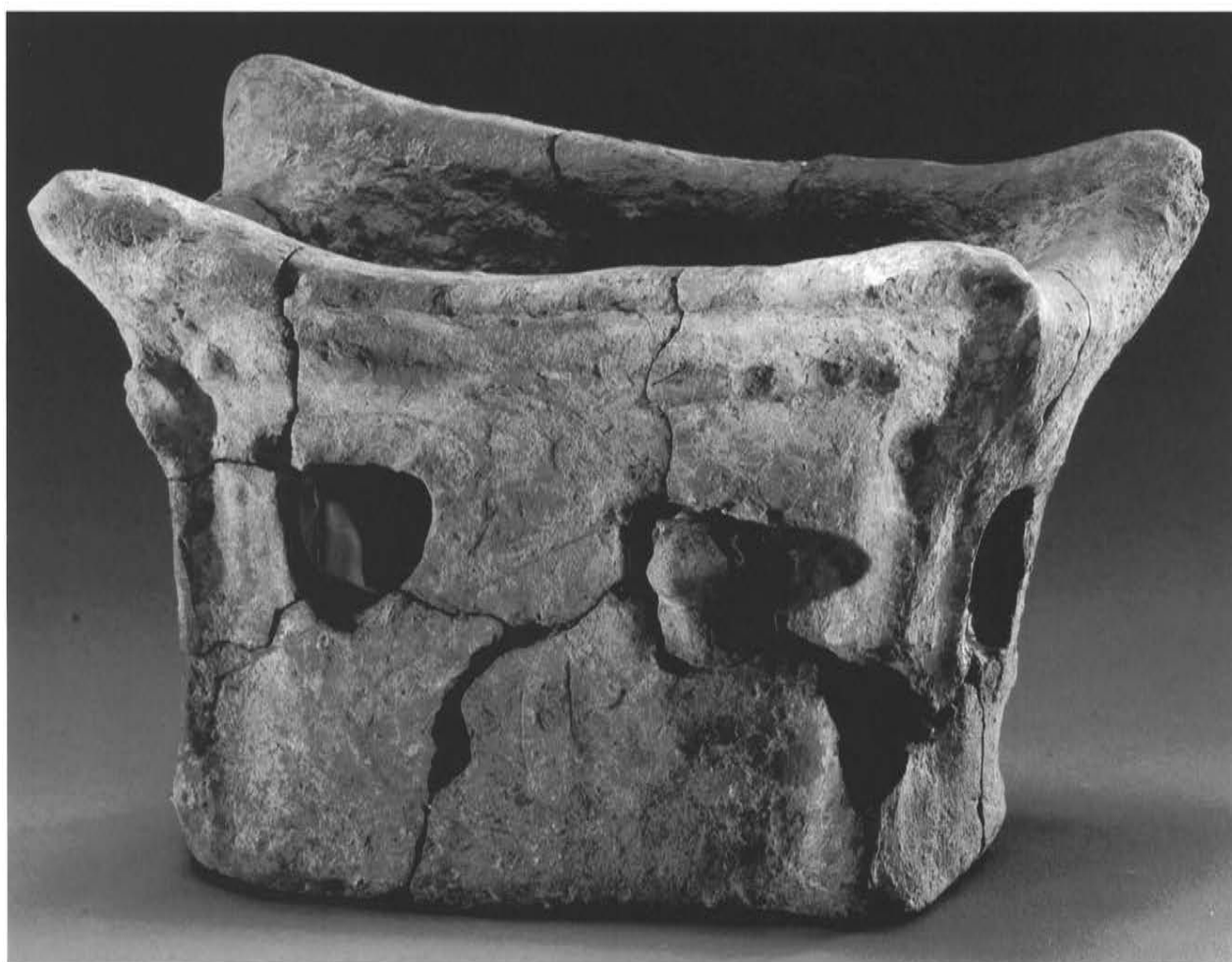
Plate 136: CAT102-103



1. CAT 102.



2. CAT103.



3. CAT103.

Plate 137: CAT104-105

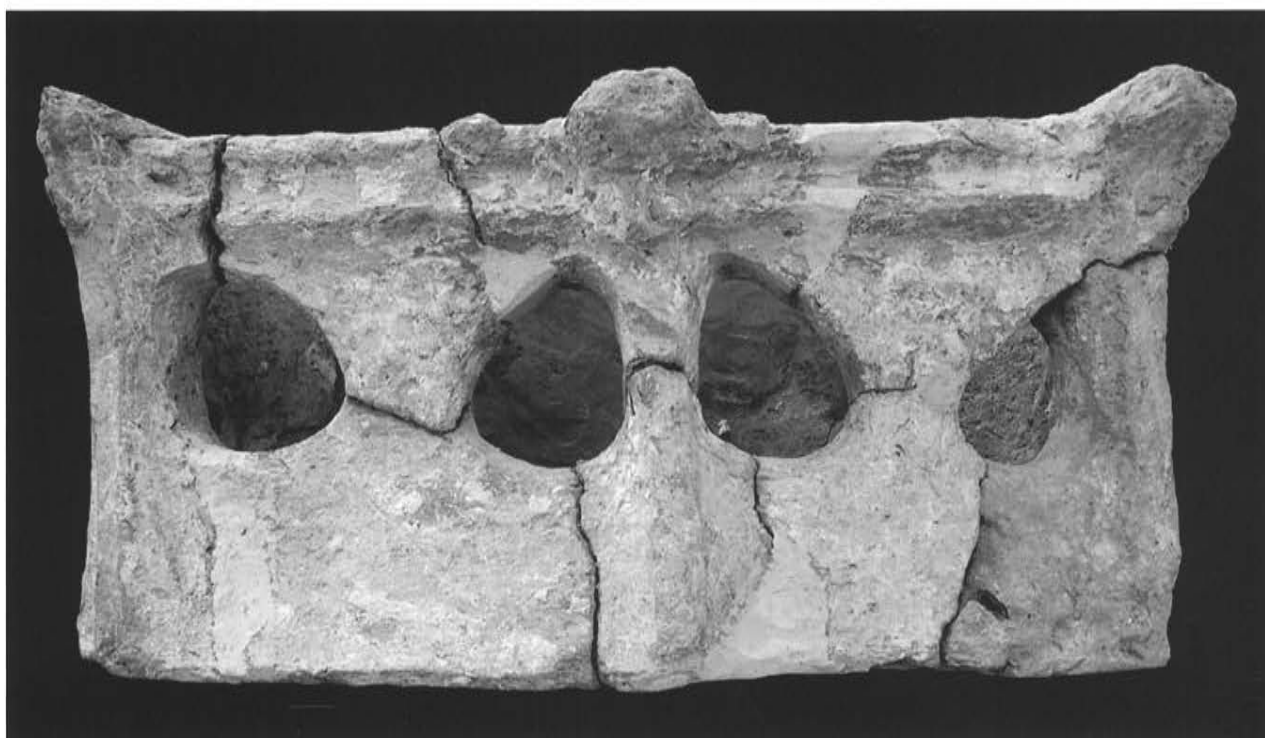


1. CAT104.



2. CAT105.

Plate 138: CAT105-106



1. CAT105.



2. CAT106.



1



2. CAT107 – right corner figure.



3

Plate 140: CAT108



1



2

Plate 141: CAT109-110



1. CAT109.



2. CAT110.

Plate 142: CAT111



1. CAT111 – front.



2. CAT111 – back.

Plate 143: CAT112-113

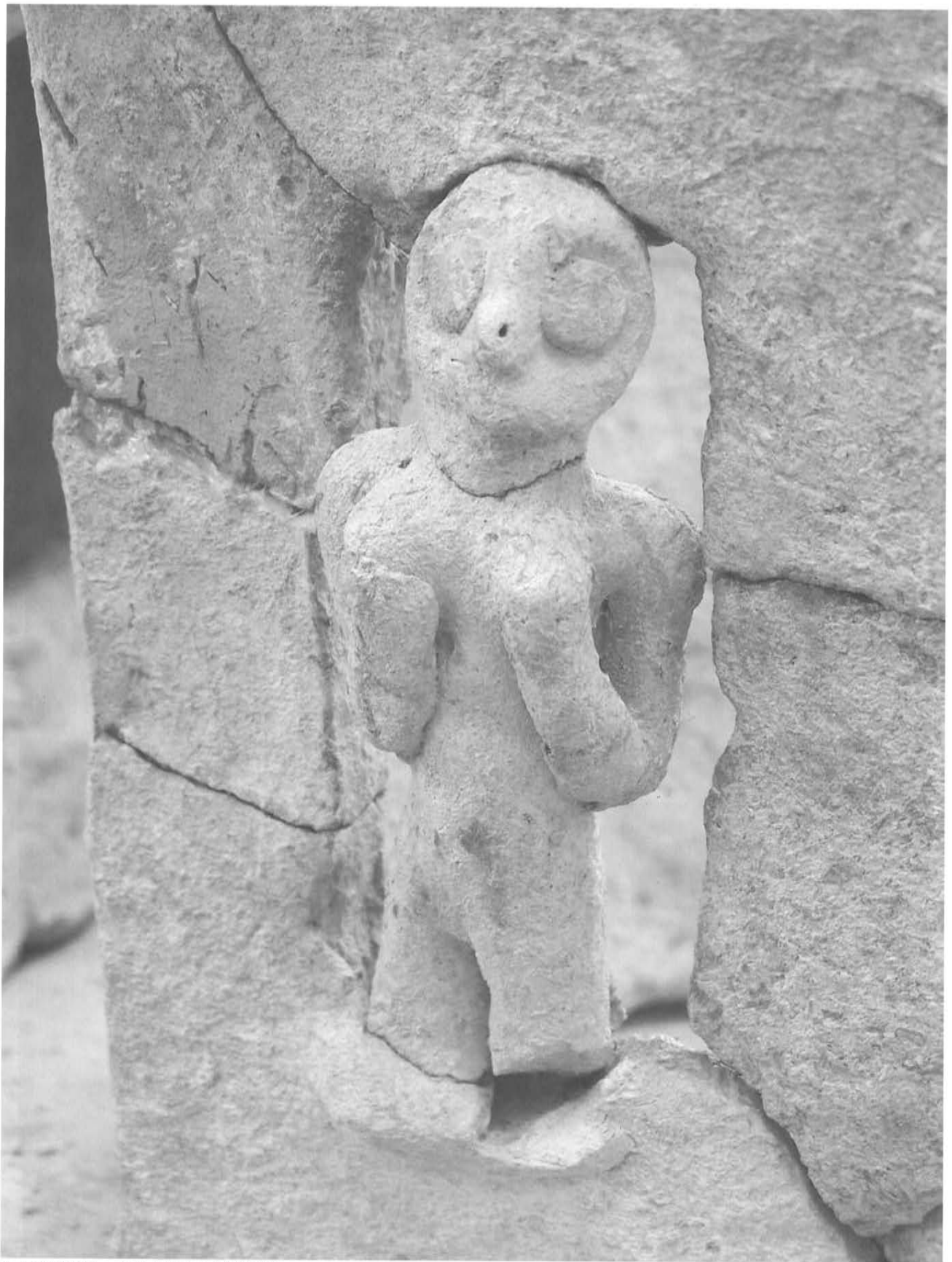


1. CAT112.



2. CAT113.

Plate 144: CAT113



1. CAT113 – left corner of front.

Plate 145: CAT114

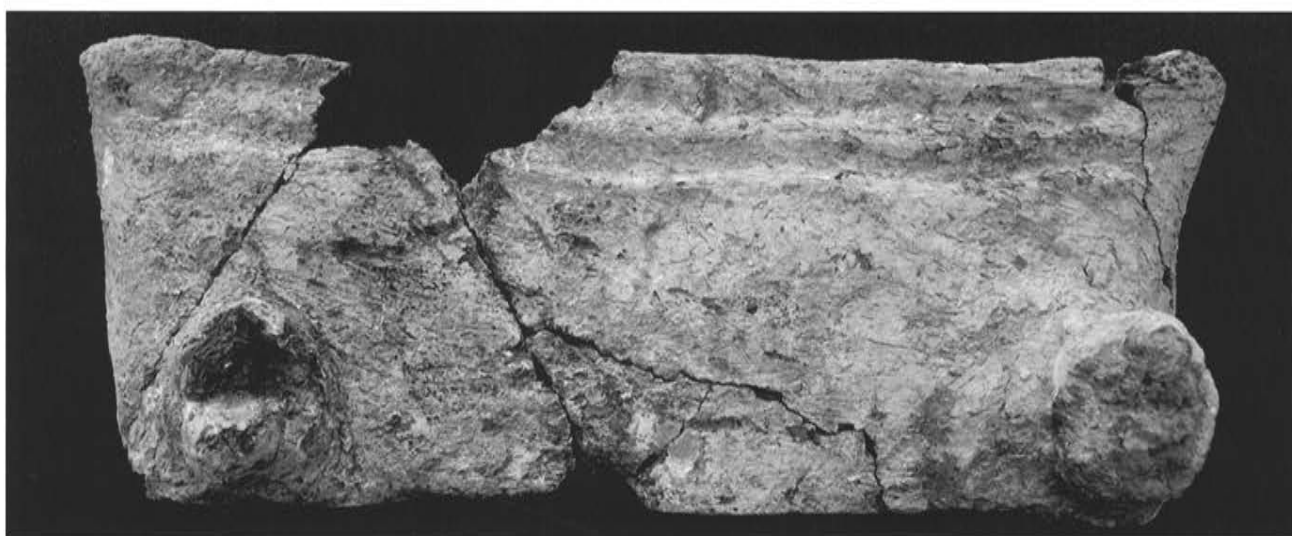


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Plate 146: CAT115-116



1. CAT115.

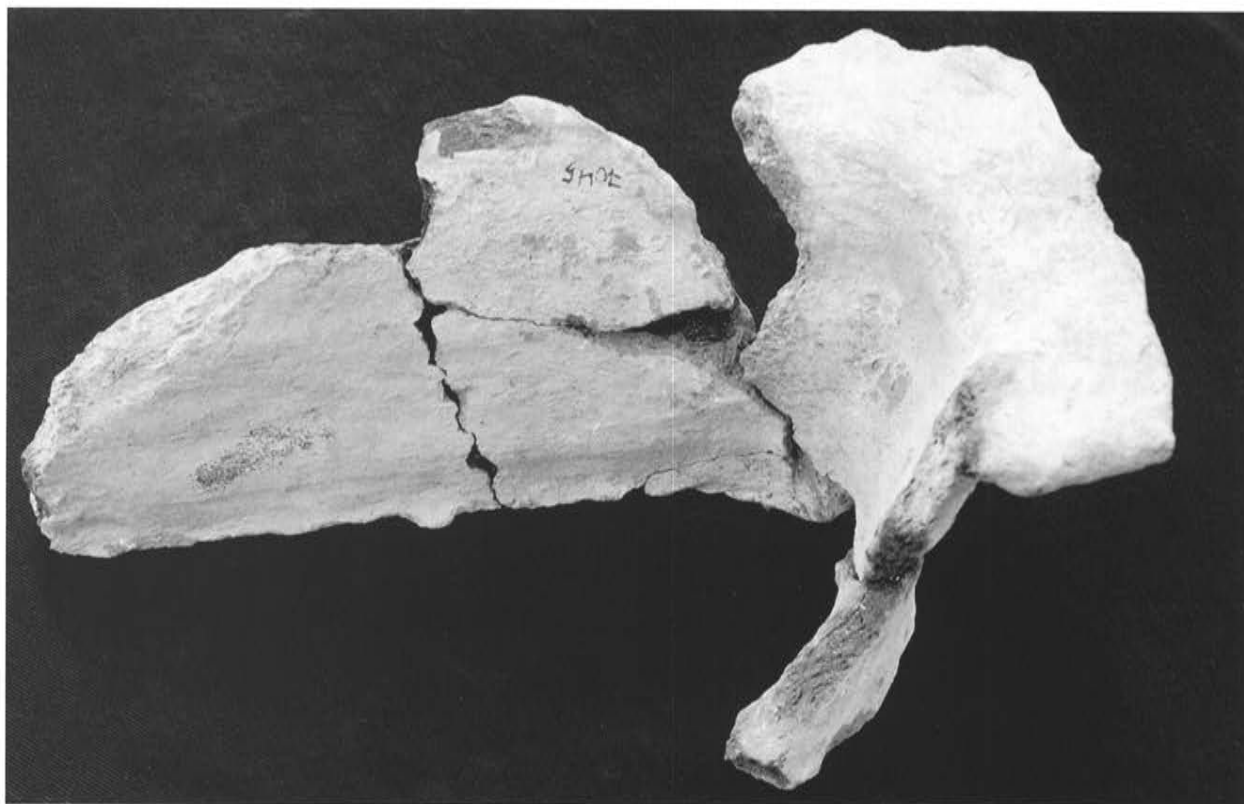


2. CAT115 – left front.



3. CAT116.

Plate 147: CAT117-118



1. CAT117.



2. CAT118.



3. CAT119.

Plate 148: REMAINING FRAGMENTS



1. 'Body sherds' of cult stands.



2. Tying-beams.



3-4. Larger fragments.



4

Plate 149



1. CS120 (line = 1 cm).



2. CS121 (L8 B7034).

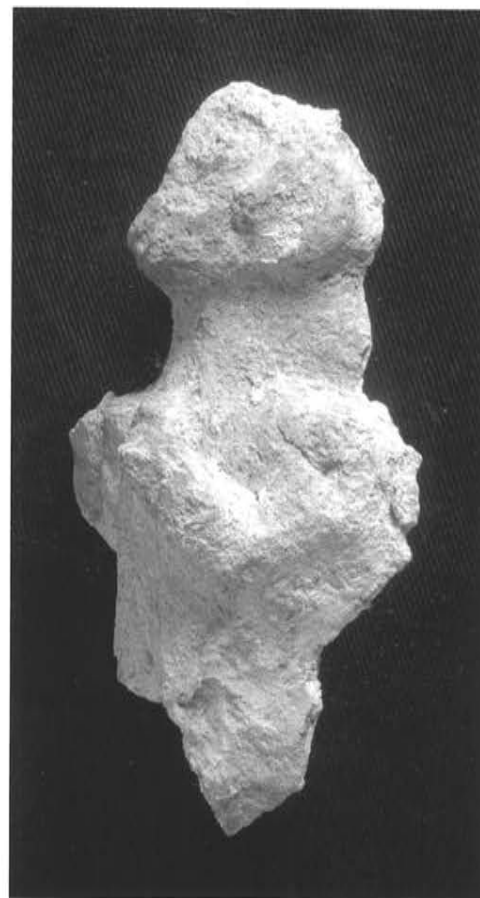


Plate 150



1. CS122 (L12 B7144).



2. CS123 (L14 B7284/1).

Plate 151



1. CS125 (L7 B7024).



2. CS126 (B999/5).



3. CS127 (L16 B7442).



4. CS128 (L15 B7422/3).



Plate 152



1. CS129 (L15 B7348).



2. CS131 (L7 B7010/1).



3. CS132 (L12 B7093).

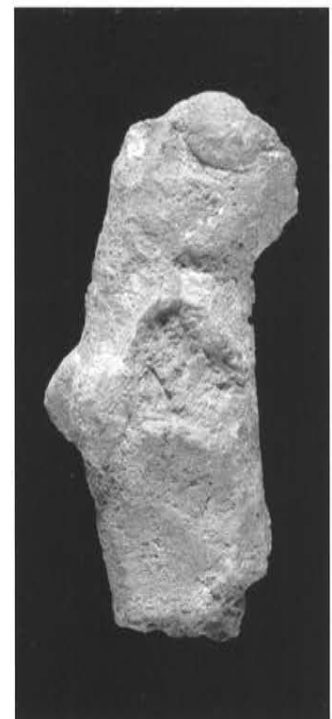
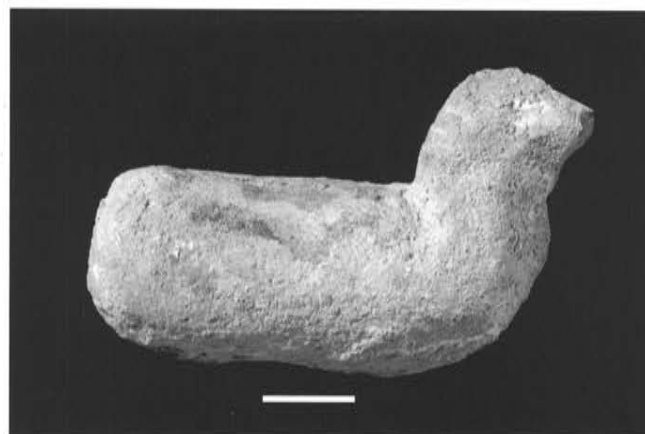


Plate 153



1. CS133 (B999/6).



2. CS136 (L12 B7128/6).



3. CS134 (B7330/5).



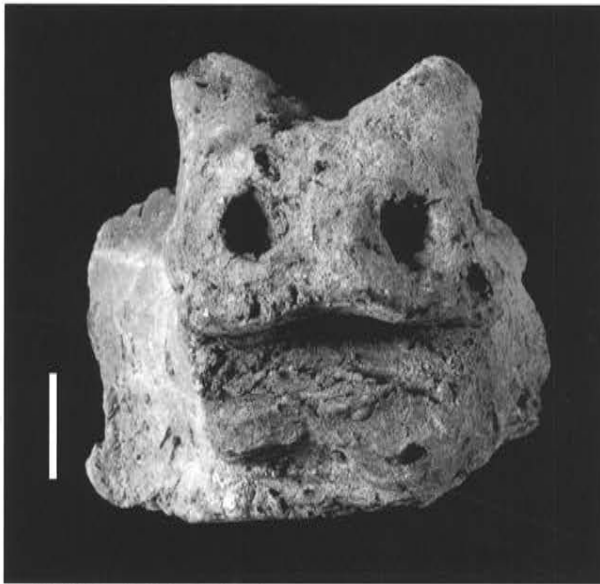
4. CS137 (L15 B7387).



5. CS137 (L15 B7387) – two sides.



Plate 154



1. CS139 (L16 B7480).

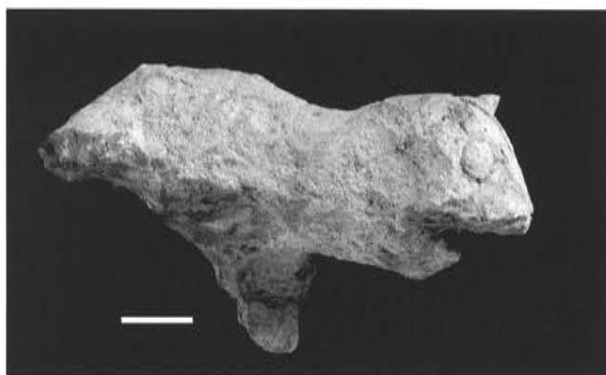


2. CS140 (L15 B7331).

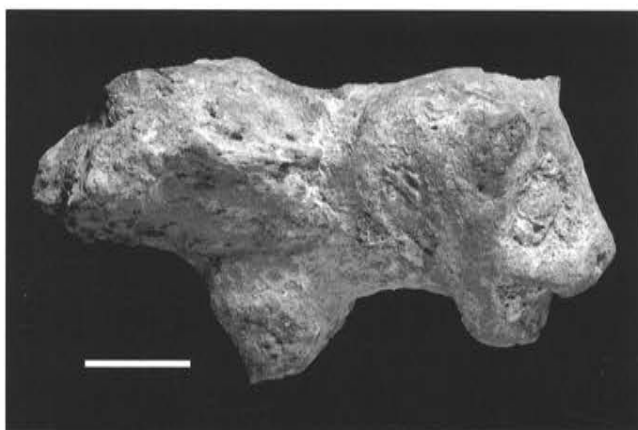


3. CS141 (L11 B7257).

Plate 155



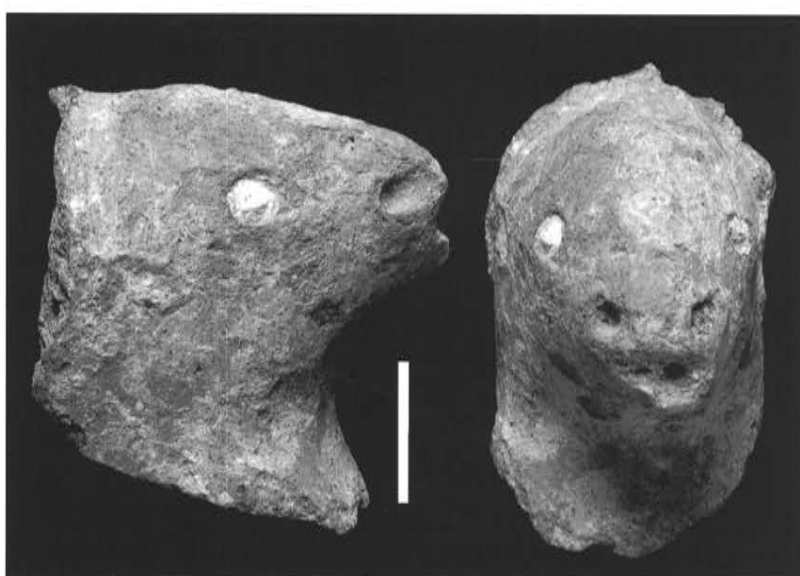
1. CS142 (L7 B7307).



2. CS143 (L7 7035/2).



3. CS144 (L7 B7035).



4. CS145 (L15 B7347).

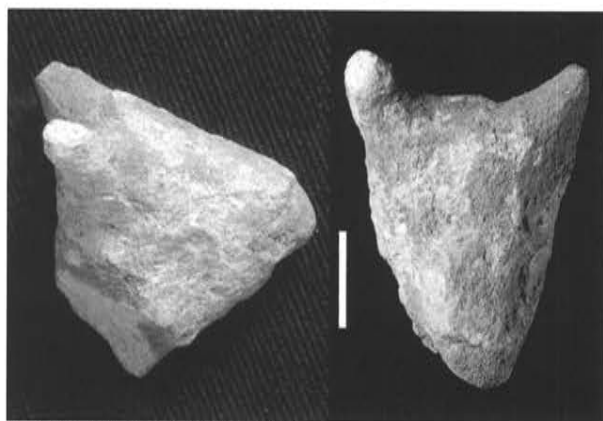
Plate 156



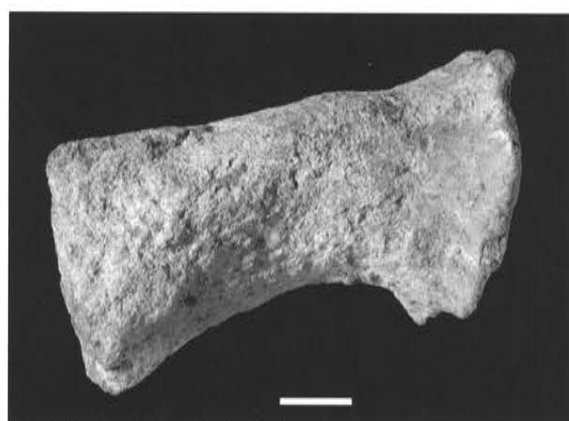
1. CS146 (L10 B7042).



2. CS147 (L15 B7313/2).



3. CS148 (L14 B7268/3).



4. CS151 (L12 B7079).



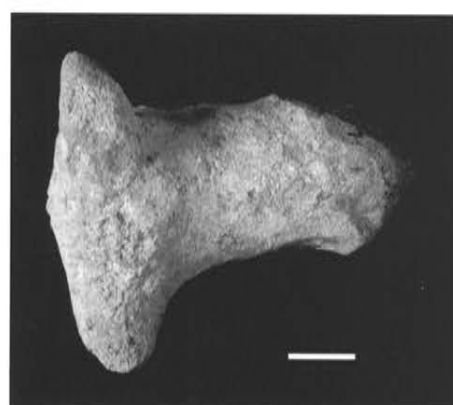
5. CS149 (L12 B7224/1).



Plate 157



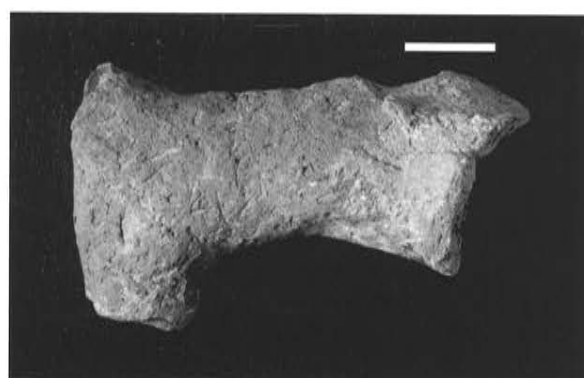
1. CS150 (L12 B7155/1).



2. CS152 (L15 B7408/1).



3. CS153 (L8 B7064).



4. CS 155 (left) and CS154 (right).



5. CS156 (L12 B7135).

Plate 158



1. CS158 (B999/2).



2. CS157 (B999/1).



3. CS159 (B999/3).



4. CS160 (B999/4).



5. CS161 (L7 B7010).

Plate 159



1. CS163 (L8 B7055).



2. CS164 (L15 B7395).



3. CS165 (L15 B7395).

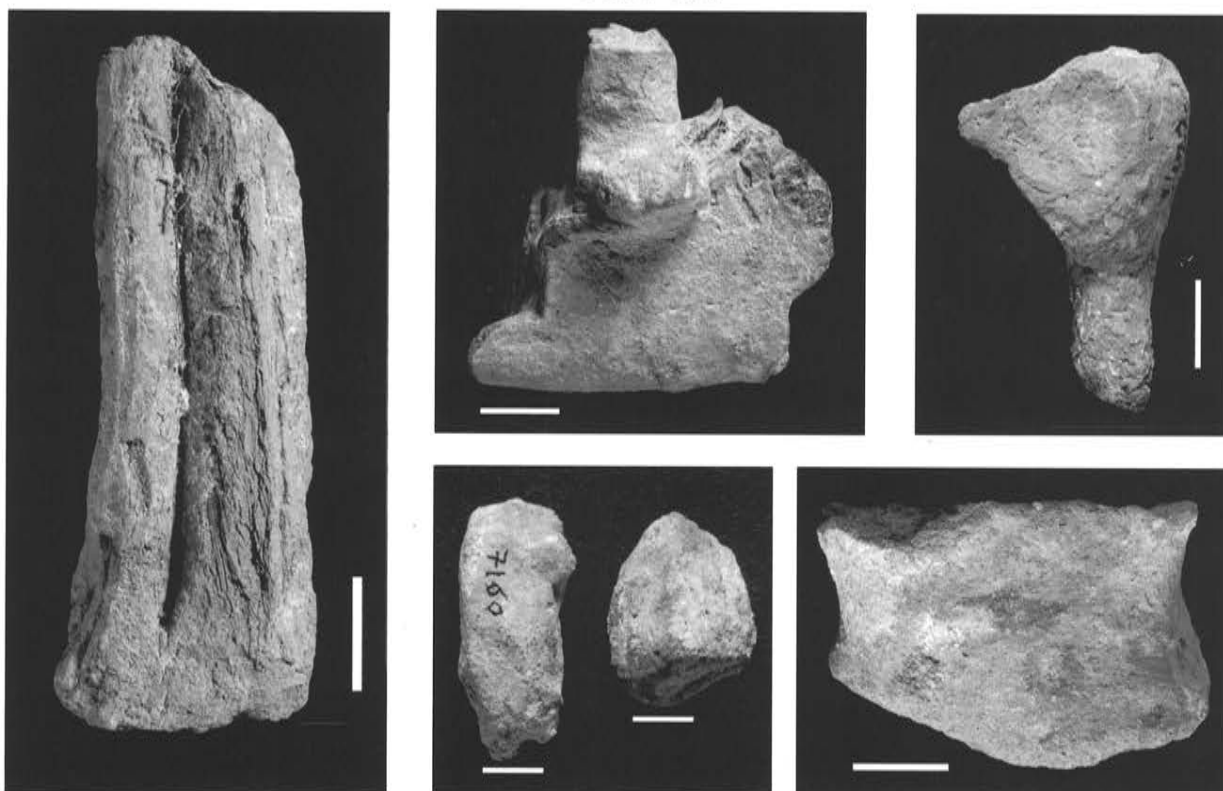


4. CS166 (L15 B7406).

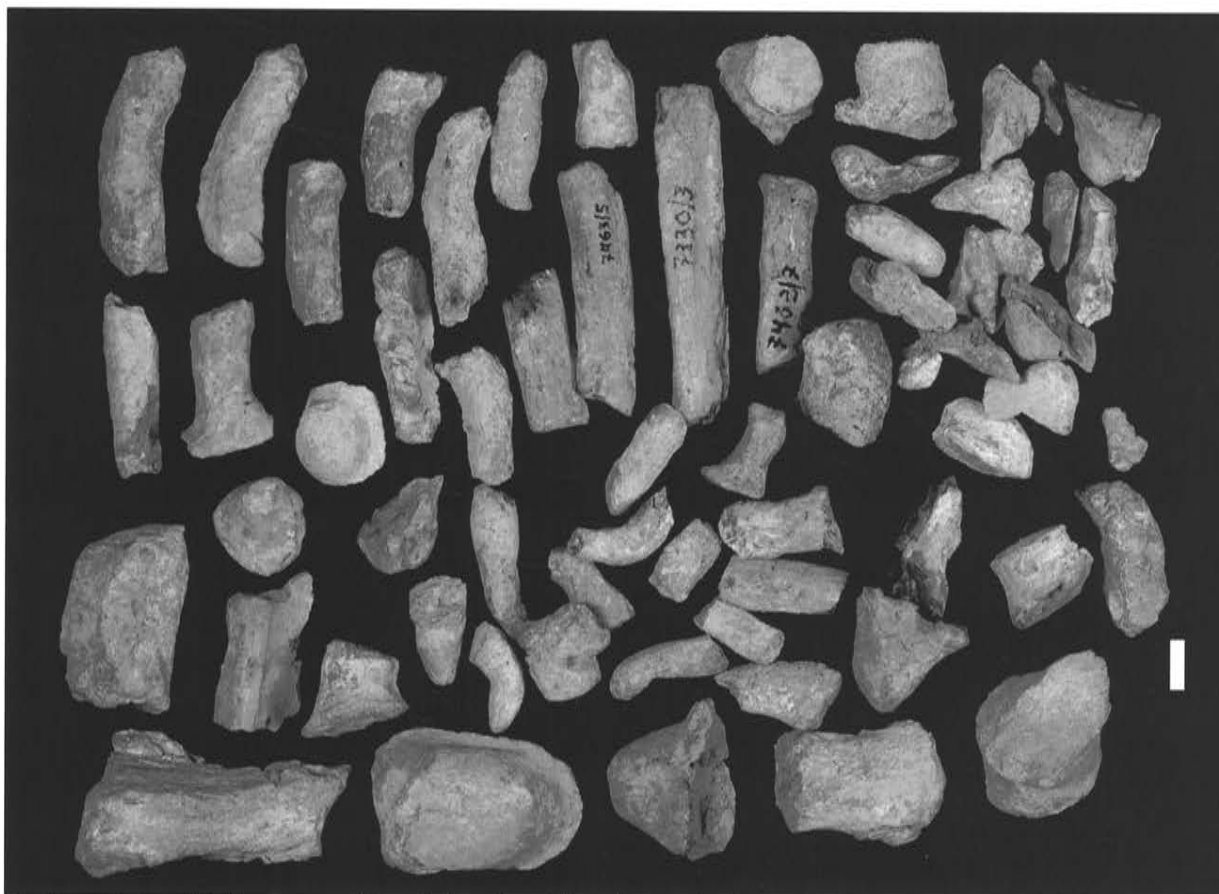


5. CS167 (L7 B7000).

Plate 160



1. Clockwise from left: CS168 (L15 B7380/2); CS170 (leg, L9 B7036); CS172 (L15 B7422/5); CS171 (L12 B7074); CS176 (L7 B7038); CS174 (L12 B7160?).



2. Remaining 73 fragments. Top left – hand/legs/trees; in the middle – horns; rounded button-like pieces are knobs that fell off; at bottom – unidentified fragments.

Plate 161



1. Chalice petals CS178 (top), 177 (middle), 179 (bottom).



2. CS180 (top) to 182.



3-4. Clay altar CS46 during restoration.



4



1. Clay altar CS46.



1. Horns of clay altar CS46.



2. Top area of clay altar CS46.

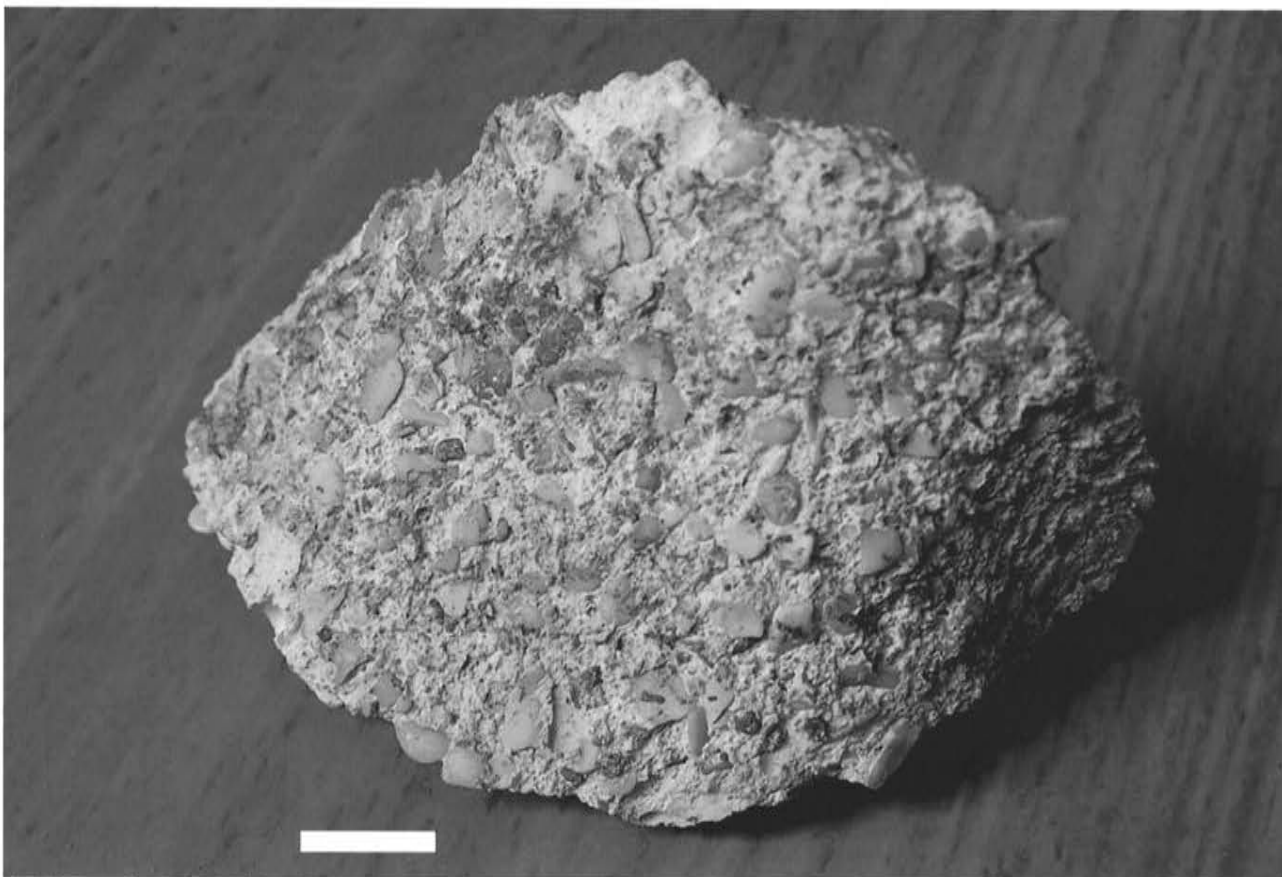


3. Stone altar – view from top.

Plate 164



1. Stone altar – view of side 1 with the ledge.



2. Piece of mortar with shells' fragments, L15 B7384.

Plate 165



1-2. Bowl L15 B7363 (Fig. 7.1:2).



3. Bowl L15 B7380/1 (Fig. 7.1:9).



4. Bowl L14 B7380/20 (Fig. 7.1:14).



5. Bowls L15 B7435 (left, Fig. 7.1:16) and L15 B7381 (right, Fig. 7.1:18).

Plate 166



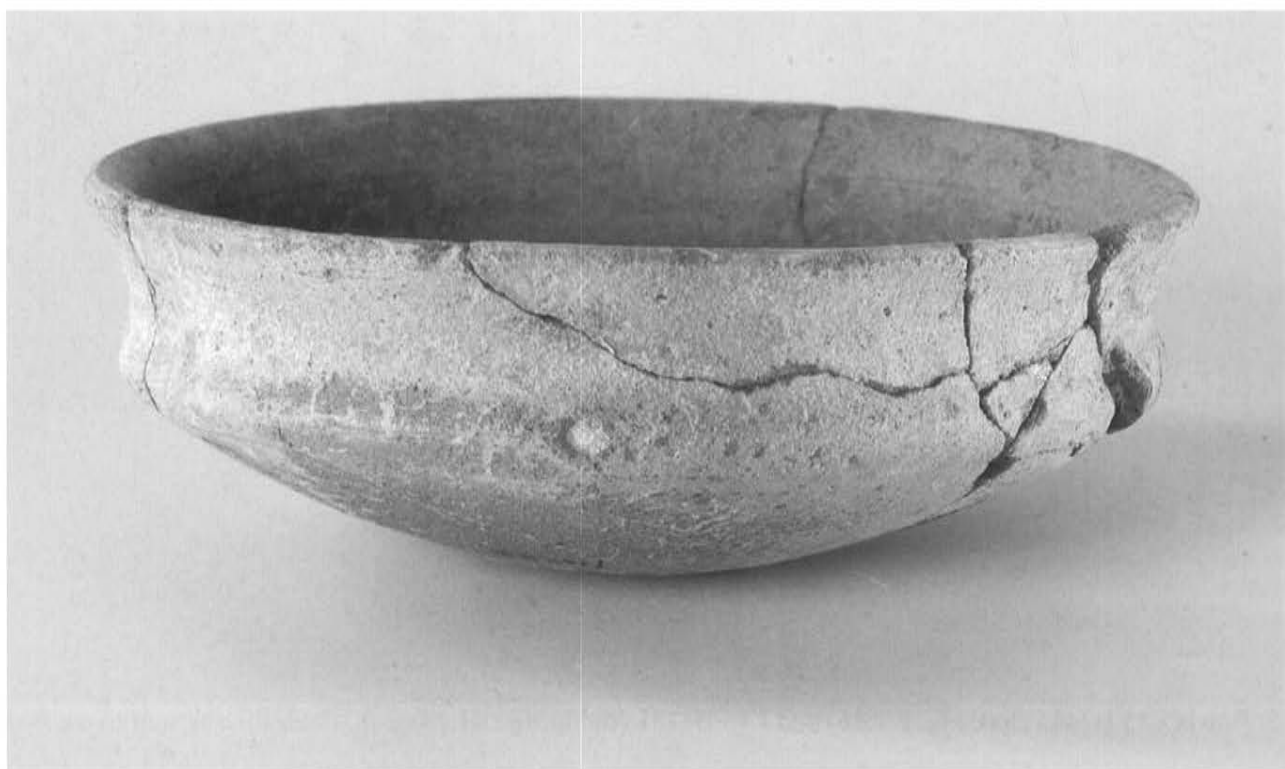
1. Bowl L15 B7416 (Fig. 7.1:17).



2. Bowl L15 B7381 (Fig. 7.1:18).



3-4. Bowl L13 B7239/1 (Fig. 7.1:19).

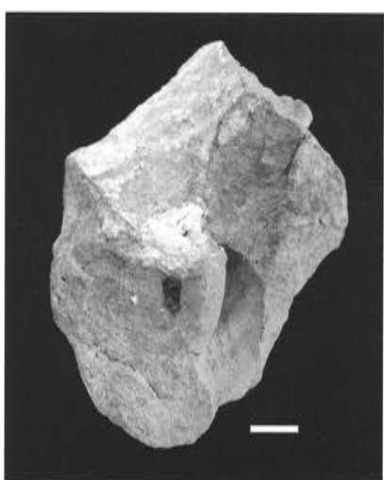


5. Bowl L15 B7334/1-2 (Fig. 7.1:20).

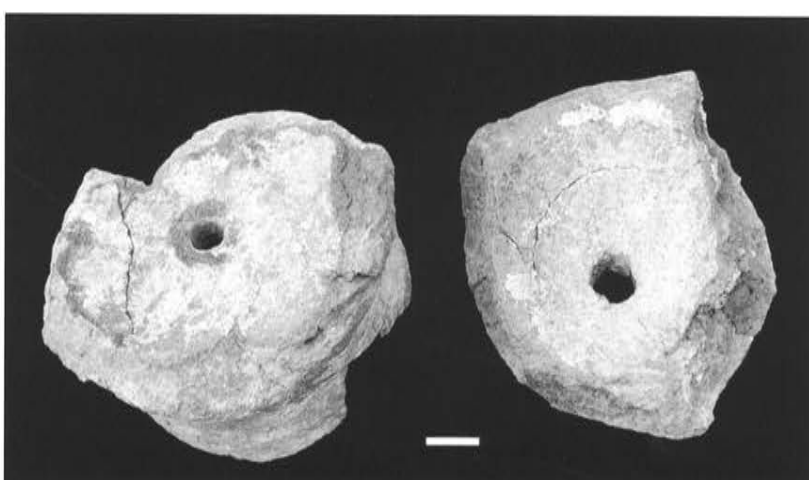
Plate 167



1-2. Chalice B7370/6 with filled hole.



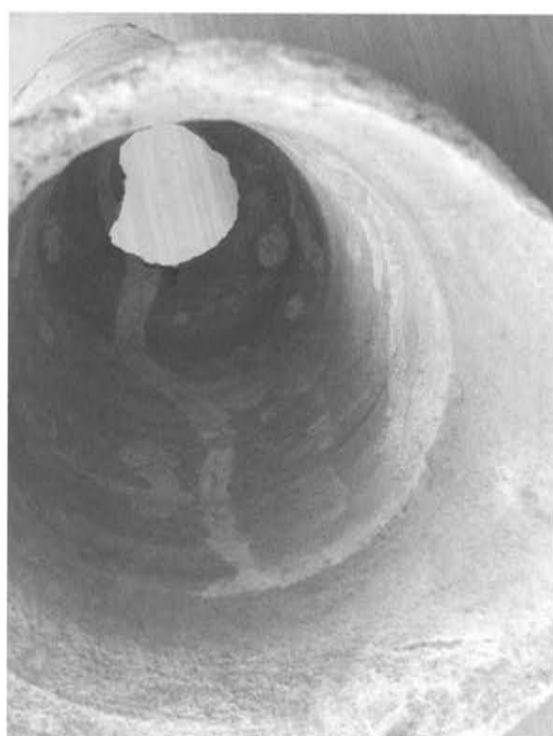
3. Chalice B7370/2.



4. Chalices B7275/32 (left) and B7296/16 (right).



5. Chalice leg B7257/26.



6. Chalice B7279/10 with dribbles of slip.

Plate 168



1. Chalice L12 B7178/1 (Fig. 7.2:11).



2. Chalice L12 B7177/1 (Fig. 7.2:12).



3. Chalice L12 B7196 Fig 7.2:19).



4. Chalice L14 B7230/13 (Fig. 7.2:24).



1. Chalice leg L14 B7275 (Fig. 7.2:25).



2. Chalice L12 B7132 (Fig. 7.2:28).

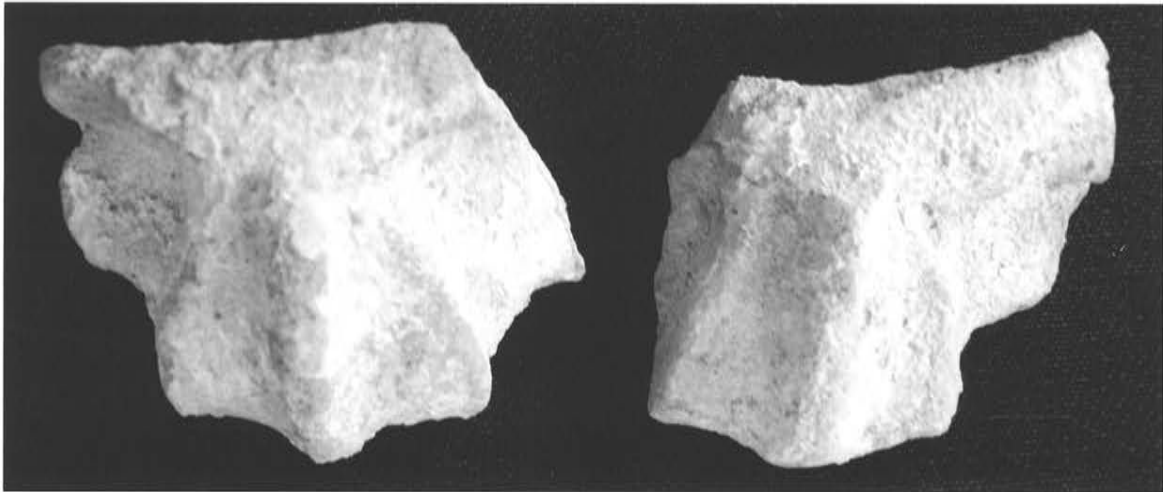


3. Sherd L16 B7448/1 (Fig. 7.2:26).



4. Sherd L11 B7043 (Fig. 7.2:27)

Plate 170



1. Chalice 'petals' B7263/1 (left, Fig. 7.2:29) and B7263/22 (right).



2. Chalice leg L125 B7378 (Fig. 7.3:3)



3. Chalice leg L12 B7163 (Fig. 7.3.7)



4. Fenestrated stand L12 B7104 (Fig. 7.4:2).



1. Fenestrated round stand L12 7104 (Fig. 7.4:2).



1. Fenestrated round stand L12 B7149 (Fig. 7.4:3).



1. Fenestrated chalice L12 B7105/5 (Fig. 7.4:1).



2. Juglet L15 B7343 (Fig. 7.5:2).



3. Juglet B7436 (Fig. 7.5:5).



4. Juglet B7244 (Fig. 7.5:7).

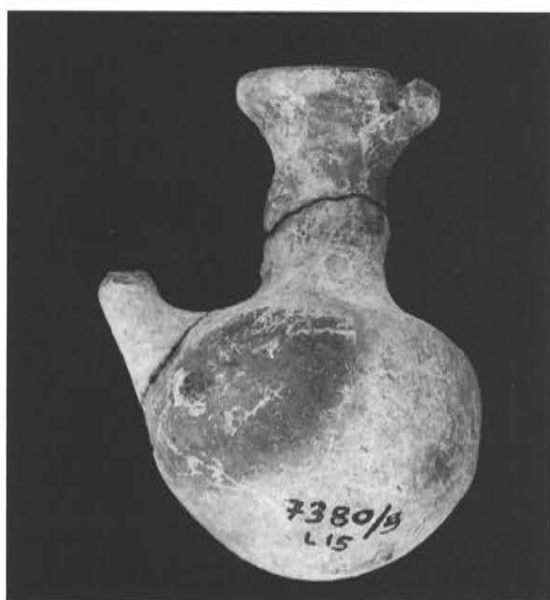


5. Juglet B7237 (Fig. 7.5:11).



6. Juglet B7304 (Fig. 7.5:15).

Plate 174



1. Juglet L15 B7380/9 (Fig. 7.5:13).



2. Juglet rim (Fig. 7.5:18).



3. Flask L15 B7447 (Fig. 7.5:25).



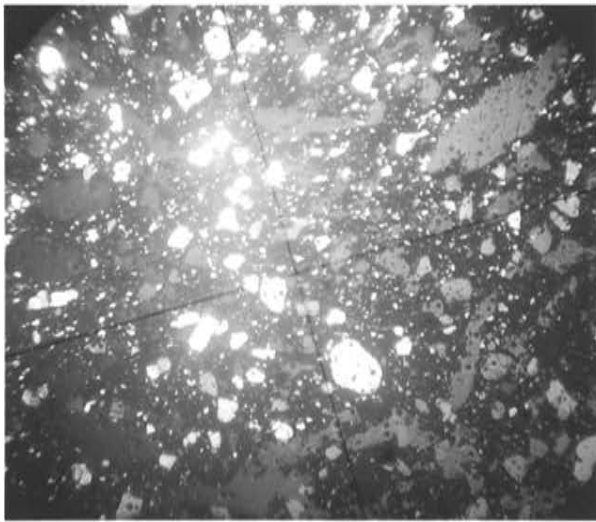
4. Juglet/flask L13 (Fig. 7.5:26).



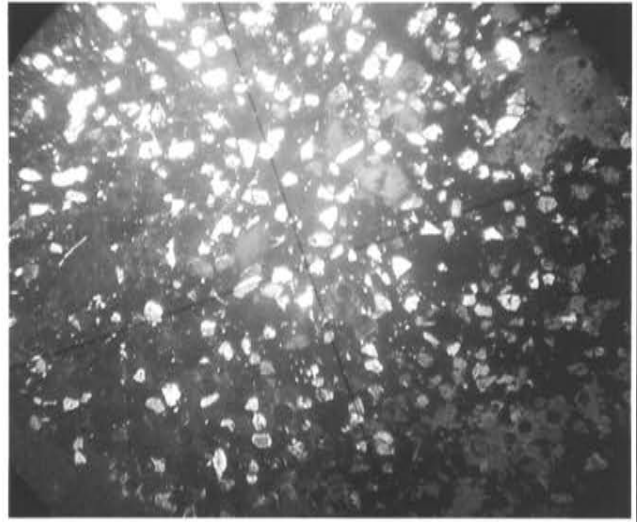
5. Juglet B7482/99 (Fig. 7.5:27).



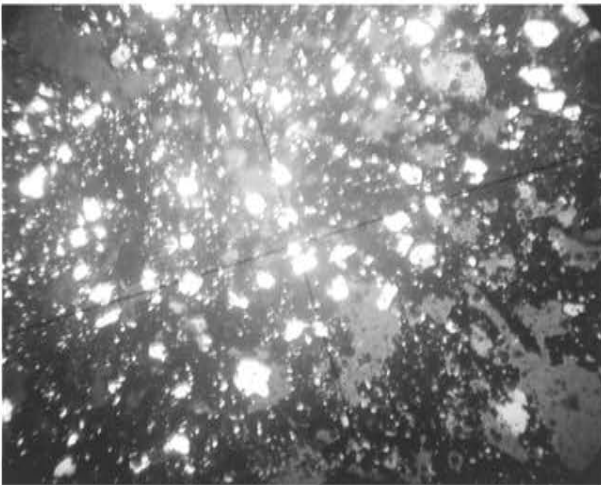
6. Cassid lip L15 B7361; interior (L) and exterior (R).



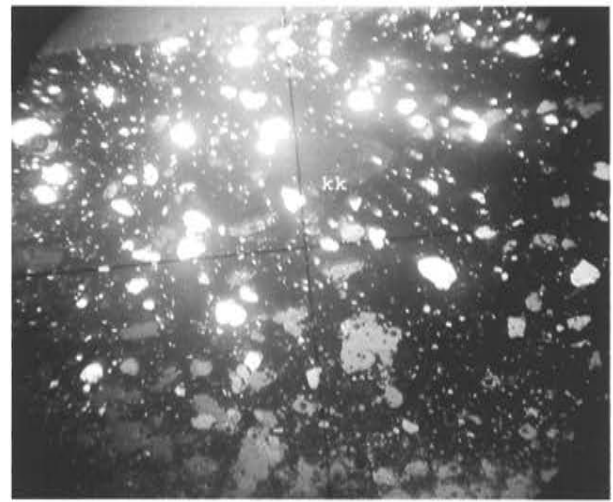
a



b

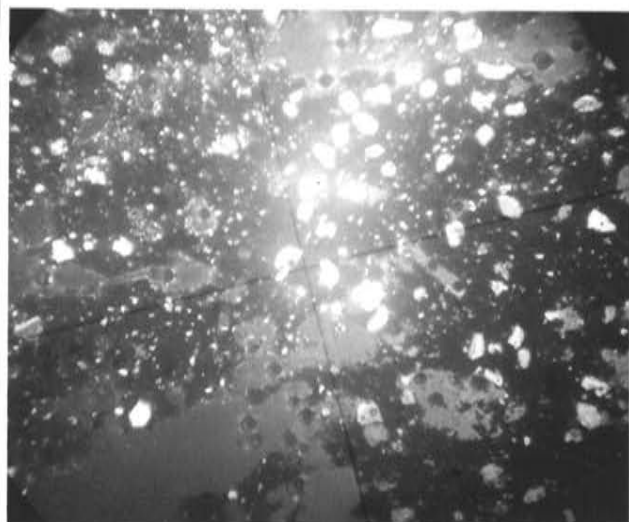


c

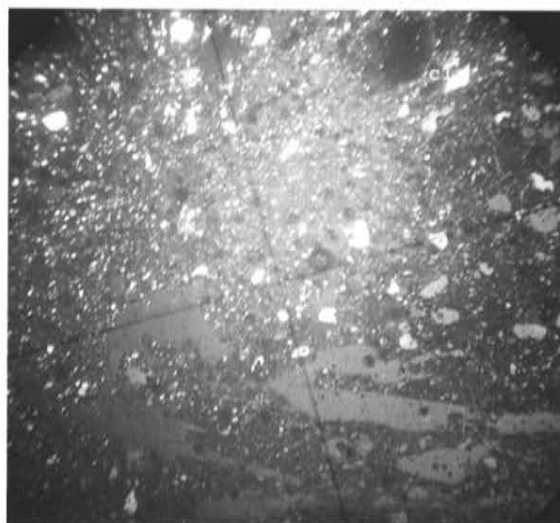


d

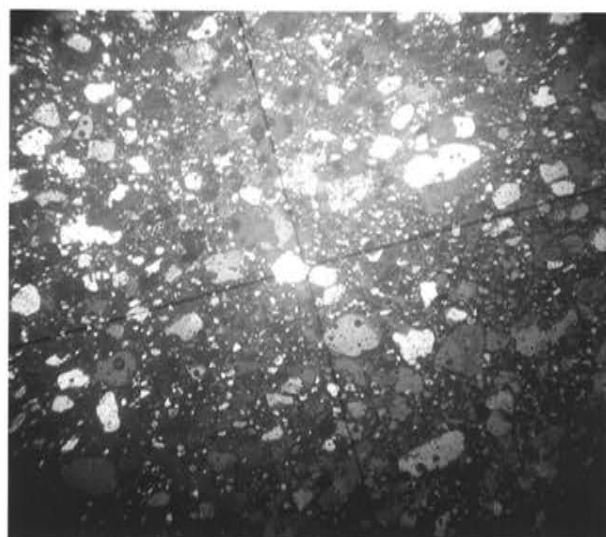
1. Thin sections. Group 1 (width of field 6.8mm, all crossed polarized light).
A = Group 1A, CAT17; B = Group 1b, fire-pan 4; C = Group 1C, CAT15. D = Group 1E, bowl 44.



a



b



c



d

1. Thin sections (width of field 6.8 mm; A-C crossed polarized light; D polarized light).
A = Group 2A, CAT82; B = Group 4, CAT62; C = Group 6, juglet 79; D = Group 7, juglet 80.

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About this book

In the words of late Professor Moshe Kochavi, the Philistine repository pit at Yavneh is the kind of discovery made only once every fifty years. It is the richest repository pit ever found from Bronze and Iron Ages Israel/Palestine, containing *thousands* of cultic finds originating from a temple, including an unprecedented number – more than a hundred – of cult stands (so-called ‘architectural models’) carrying rich figurative art, dozens of fire-pans, chalices and other objects. The present volume includes the full publication of the excavation, the stratigraphy, the cult stands and the figures detached from cult stands, several clay and stone altars and some pottery vessels related to burning of plant material, most likely incense.

This exceptional book raises a host of highly important and intriguing questions. Is this a favissa, or even a *genizah*? Why are many cult stands badly broken, while some are intact – were cult stands broken on purpose? What is the explanation for the unique stratigraphy and for the layer of gray ash in the pit – was fire kindled inside as part of a ritual? How do we know that these finds are Philistine? Are they part of the ‘furniture’ of the temple or objects dedicated by worshipers as votives? Do the figures on the cult stands represent mortal beings, or divinities? If divinities, can we relate them with Biblical or extra-biblical data on the gods of the Philistines? What was the function/s of cult stands? Were they models of buildings, supports for images, offerings tables, altars, or perhaps incense burners? Why are female figures dominant, while male figures are virtually absent? In discussing such topics, *Yavneh I* treats issues that are central to many fields of study: religion and cult in Iron Age Israel/Palestine; the history and archaeology of the Philistines and their ‘western’ relations; Near Eastern iconography, the meaning of cult stands/architectural models and the understanding of votive objects and of repository pits in general.

Literally salvaged from the teeth of the bulldozer, these rare finds are now published. Generations of scholars will discuss and reinterpret them – there is no ‘final word’ for such finds and hence, this final excavation volume is not an end, but a beginning.